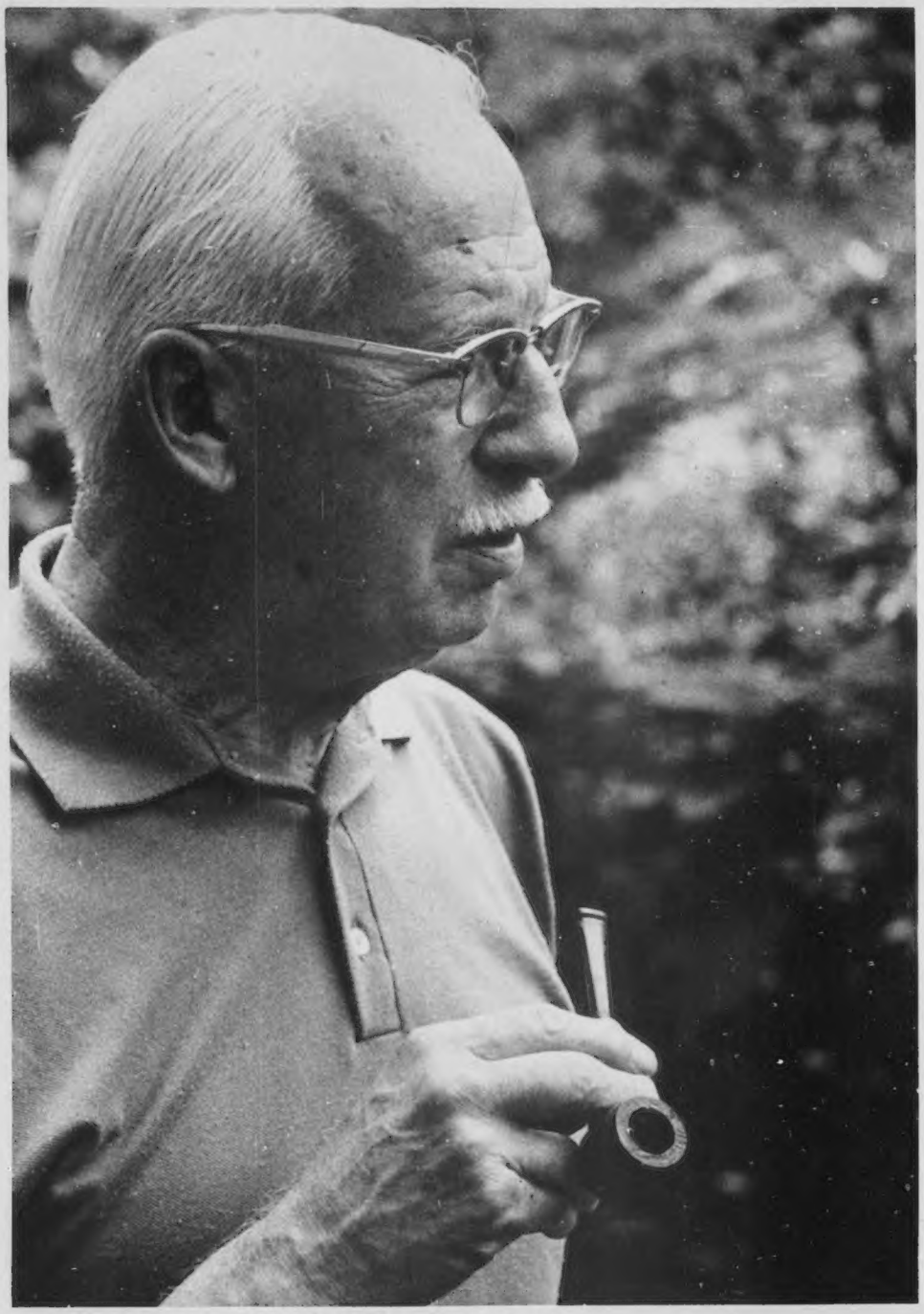
CARTOONIST PROfiles

A unique quarterly magazine for the professional, the cartoon buff, the student, and all who enjoy cartoons.



"I was no darn good at a lot of things but I was always good at drawing."

See Page 36

Issue No. 5 — February 1970

$2.50

A DAY IN THE LIFE OF FRIDAY FOSTER!

She's a shutterbug, with a yen to make a name for herself as a top-rank news and fashion photographer. Her struggle for success and happiness in Manhattan's glamorous jetset jungle world of high fashion and communications makes a human-interest story of basic appeal to every reader.

Written and drawn by the first rate team of Jim Lawrence and Jorge Longaron, Friday Foster is appearing in The New York News, Chicago Tribune, Houston Post, Philadelphia Inquirer, Cleveland Plain Dealer, Los Angeles Times, Detroit Free Press, St. Louis Post-Dispatch, Nashville Banner, Shreveport Journal, Winnepeg Free Press, Honolulu Advertiser, and many other papers.

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CARTOONIST PROfiles

Editor: JUD HURD

Photos by Jim Ruth

Volume 1, Number 5
February 1970

A number of our readers have indicated their interest in seeing once again what certain parts of the famous old LANDON COURSE OF CARTOONING looked like. As a result, we're planning on including a few excerpts from it — possibly even in our next issue. Some years ago, a Cleveland, Ohio, advertising man bought the school — the plates for the 45 lessons and the lesson material already printed, the office furniture, and the obligation to follow through with the small number of students who were still on the books. Later we learned that the advertising man (now dead) sold his interest to still a third party whose identity we haven't been able to discover — even though we have made considerable effort. If that person happens to read this, we would appreciate it greatly if he would get in touch with us — we'd like to hear the rest of the story.

Recently we got a letter from the man who is in charge of 'The English Hour' on one of the Japanese radio networks. He indicated great interest in American cartoons and in our magazine so we prepared a 17-minute tape telling about CARTOONIST PROfiles for broadcast in Japan. Among other things, he mentioned that the Marvel Comics feature 'Spiderman' started to appear last month over there — drawn by a Japanese cartoonist and using Japanese scenes as backgrounds for the stories.

We all know how the gossip columnists like to brag about their accomplishments — which leads us to think that maybe we ought to do a little more horn-blowing ourselves. For instance, we know of one cartoonist who, after reading a recent CARTOONIST PROfiles feature about a comic artist whose assistant had left him, contacted the comic artist with the hope of becoming the new assistant. A TV cartoonist found enough inspiration in our stories about people in the comic strip field, to encourage him to try to enter this branch of our business also. And several readers have been kind enough to write us expressing their opinion that CARTOONIST PROfiles contains more professionally-helpful material than various courses of cartooning do.

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Sound Off!

As a free lance gag writer I particularly enjoy articles on free lance cartoonists, such as the one you ran in issue #4 on Martha Blanchard. I hope there will be more such articles in future issues.
James B. Whitehead
Mentone, Alabama

Was especially interested in Dick Dugan's piece on chalk-talking.

I am answering his request for word from others who do 'this type of thing' as I have side-lined on Maine and New England club dates since college days in the 1920's. Also your Nostalgia Dept. appeals to me.
Albert H. Ward, Jr.
Portland, Maine

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While waiting for the ink to dry on what I'm hoping are my first cartoon sales, I want to thank you for a most interesting and informative year via 'CARTOONIST PROfiles'.

Just having finished issue #4 I noticed the addition of the 'Nostalgia Dept.' I hope this is kept as it adds contrast to today's features. Perhaps another 'department' possibility would be a 'technical page' similar to the feature in 'American Artist Magazine' only this page exclusive to cartoon hints.

Hoping to find a career in sports cartooning, I particularly enjoyed the interview with Bill Gallo in issue #3. Maybe future issues could add Bruce Stark and Willard Mullin to the lineup.

Can't think of anything else to add except to say I can't wait for February's issue.
Tom Stemmle
Princeton, New Jersey

Continued on Page 80

FAMOUS CARTOON CHARACTERS in the Restaurant Business!

John H. Wright

The following is a recent talk, given by John H. Wright, the Director of Special Services for King Features Syndicate, in which he explains how cartoon characters are getting into the fast-food business in a big way these days.

After having spent the last year or so merchandising the Beatles' Yellow Submarine and worrying about what John Lennon is going to put on the cover of his next record album, it's good to be back full-time in the world of clean-living comic characters like Beetle Bailey and Blondie.

Back in the days when kids were smoking corn-silk and record album covers were designed for the family trade, merchandising was a different game than it is today.

As little as five years ago, when I stopped calling on newspaper publishers and editors to take over the special services department of King Features, 90% of the department's income consisted of royalties on Popeye toys and novelties: today the ratio is reversed, 90% of our income is from new sources. These new sources are roughly divided in three areas, the use of our characters for advertising campaigns, foreign licensing, including representing other publishers abroad through our world-wide network of offices, and a new boom in franchising.

We represent, on a world-wide basis, a number of important American publishers; the Saalfield Publishing Company, one of the largest producers of children's books, and the Charlton Publishing Company, one of the largest American publishers of comic books.

Our foreign sales department has been built over thirty years and we maintain offices in 44 countries. Our representatives are in daily contact with the world's most important publishers and printers; they have not only the ability to sell but also to solve foreign exchange problems.

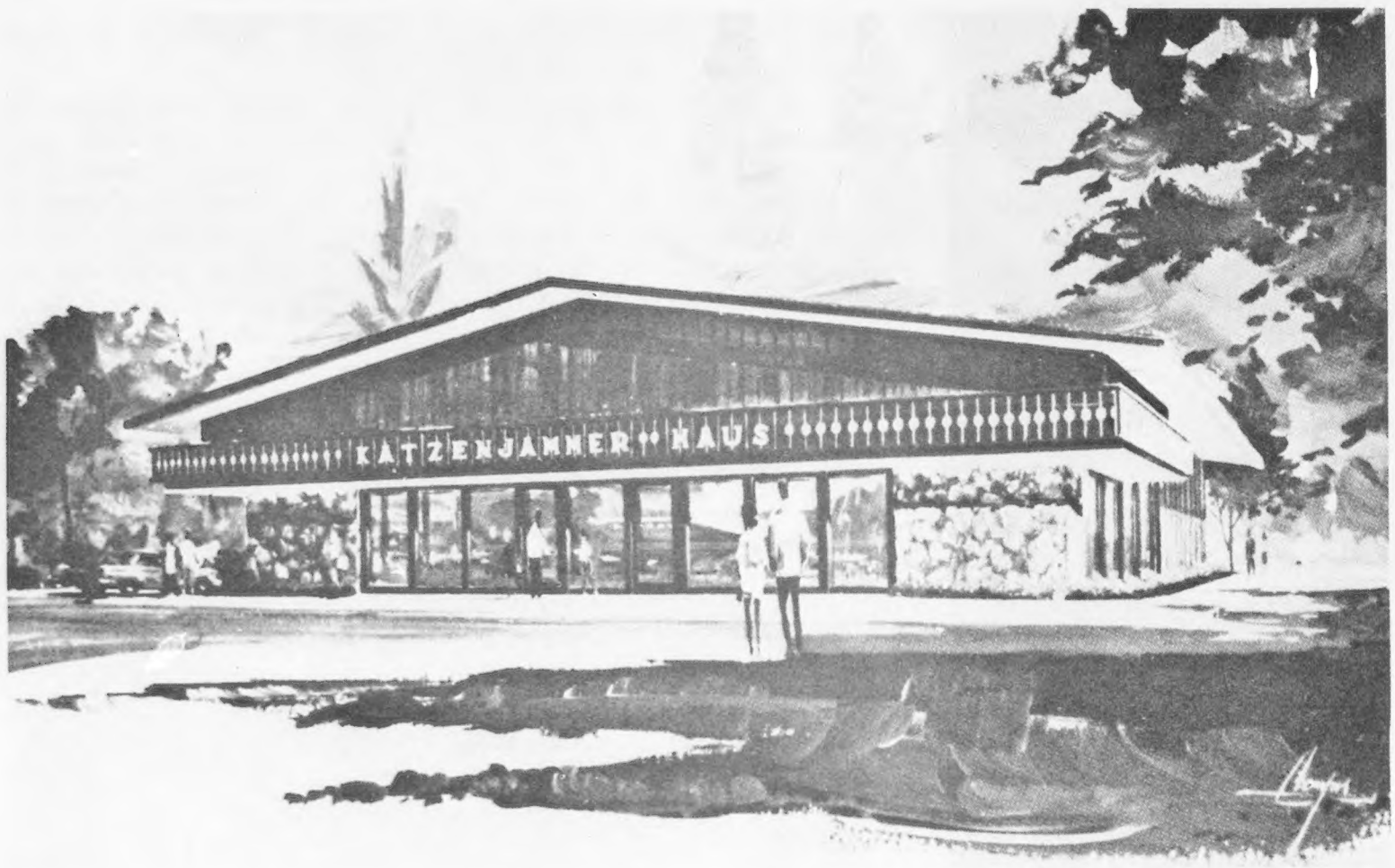
In the area of the use of comic characters in advertising, we have found that rather than hurting the popularity of a comic strip it enhances it, both by exposure and, even more important, by bringing additional advertising revenue to our newspaper customers. As a specific example, we have just started a test utilizing Blondie and Dagwood as a spokesman for a major American film processor. This particular client will spend close to one million dollars in 1969 in newspaper comic sections. It is logical that the use of comic characters in advertisements in Sunday comic supplements will create maximum response. Initial results from the test indicate that Blondie is selling a lot of film.

General Electric has used Beetle Bailey for two years in a trade campaign to sell panel meters which proves that Beetle can sell just about anything. General Electric plans to renew the contract in the fall, not necessarily because the

panel meter business is so good but because so many of their customers have become Beetle Bailey fans.

Restaurant franchising is a relatively new business for us; currently we have licenses for restaurant chains utilizing The Little King, Snuffy Smith and The Katzenjammer Kids and are currently negotiating for two more of our characters. Restaurant franchising is a highly competitive field but every bit of promotion, whether it be in the Wall Street Journal or in your local newspaper, not only produces additional advertising revenue but creates an even greater audience for the comic strip characters involved. The bulk of franchise advertising revenue goes into newspapers' pockets.

Our Snuffy Smith franchise is just getting underway; there is one restaurant open, 12 under construction and 500 are projected within two years. Two sharp country boys from Columbus, Georgia, spent two years planning the most elaborate hot dog stand since frankfurters were invented. Starting with hot dogs and beans, they came up with enough variations to fill out a foot-long menu but, following the basic principles of franchising, you don't have to be a cook. The entire menu is pre-cooked and all a franchise owner has to know is how to turn on the heat. As is the case with all franchise operations, the operating formula is the key to success. The building, the fixtures, the food, the paper goods are all pre-designed. More important, the profit and loss statement has been tested and proved. Our friends from Columbus, Georgia, were well along in their plans before we got together and agreed to license Snuffy Smith. The restaurant chain is called "Snuffy's Shantys." Their official press release describes the restaurants as having a "Tasteful Hillbilly Decor." The day after the first Snuffy's Shanty opened—they sold a couple of thousand hot dogs



'The Katzenjammer Kids', by Joe Musial, were the inspiration for restaurants such as this one.

Sketch of one of the 'Snuffy's Shanty' restaurants named after Fred Lasswell's 'Snuffy Smith'.

— our country boys merged with the biggest Kentucky Fried Chicken distributors in the country. A sales force that had been devoting itself to building Colonel Sander's name is now promoting Snuffy's Shantys.

Our Katzenjammer Kids operation is slightly different. Our licensing agreement is with Mayflower Enterprises, one of the largest coffee shop operators in the United States. The first Katzenjammer Kids restaurant, which recently opened in Pittsburgh, was designed by Peter Max — it is a wild psychedelic restaurant.

Max worked his designs around

the Katzenjammer Kids — didn't change them at all but gave them a look that Rudy Dirks wouldn't have dreamed possible when he created Hans and Fritz fifty years ago. The second one, due to open soon in Boston, will have a wholly different design — still wild and colorful, still based on the original characters but — different from the Peter Max interpretation. The third will open in New York this summer. We haven't seen the designs for it, but one thing's for sure, Hans and Fritz will be the stars of the show. And all their publicity and promotion will sell hard on

the Katzenjammer theme.

The food in the Katzenjammer houses is hot dogs too but with a German flavor like Zum Zum here in New York. The Little King Restaurant chain serves hero sandwiches — fit for a king, of course.

The others we are contemplating are food chains using Popeye and Bringing Up Father — and almost any character we have is food for the franchisors — except one.

One of the biggest franchised restaurant operations in the world is a chain of hamburger stands called "Wimpys." Much as we'd like to take credit for it, it was started by a guy named Wimpy who thought he deserved something for having gone through life with a name like that — but it sells the character so it can't be all bad.

We're still in the process of learning the basic rules of the franchising business but what we have learned so far points to a fantastic future.

Franchising isn't limited to restaurants. It runs from dress shops to beauty schools to car washes with all the stops in between. As long as there are people who dream of going into business for themselves, there are franchisors with ideas to help them and people like us to help the franchisors.

As you can see, the merchandising business is not what it was five or ten years ago. Like the conglomerates, we in the newspaper syndicate business must consistently search for new sources of revenue if we are to continue to fulfill our basic purpose — that of supplying the best in newspaper material. ●

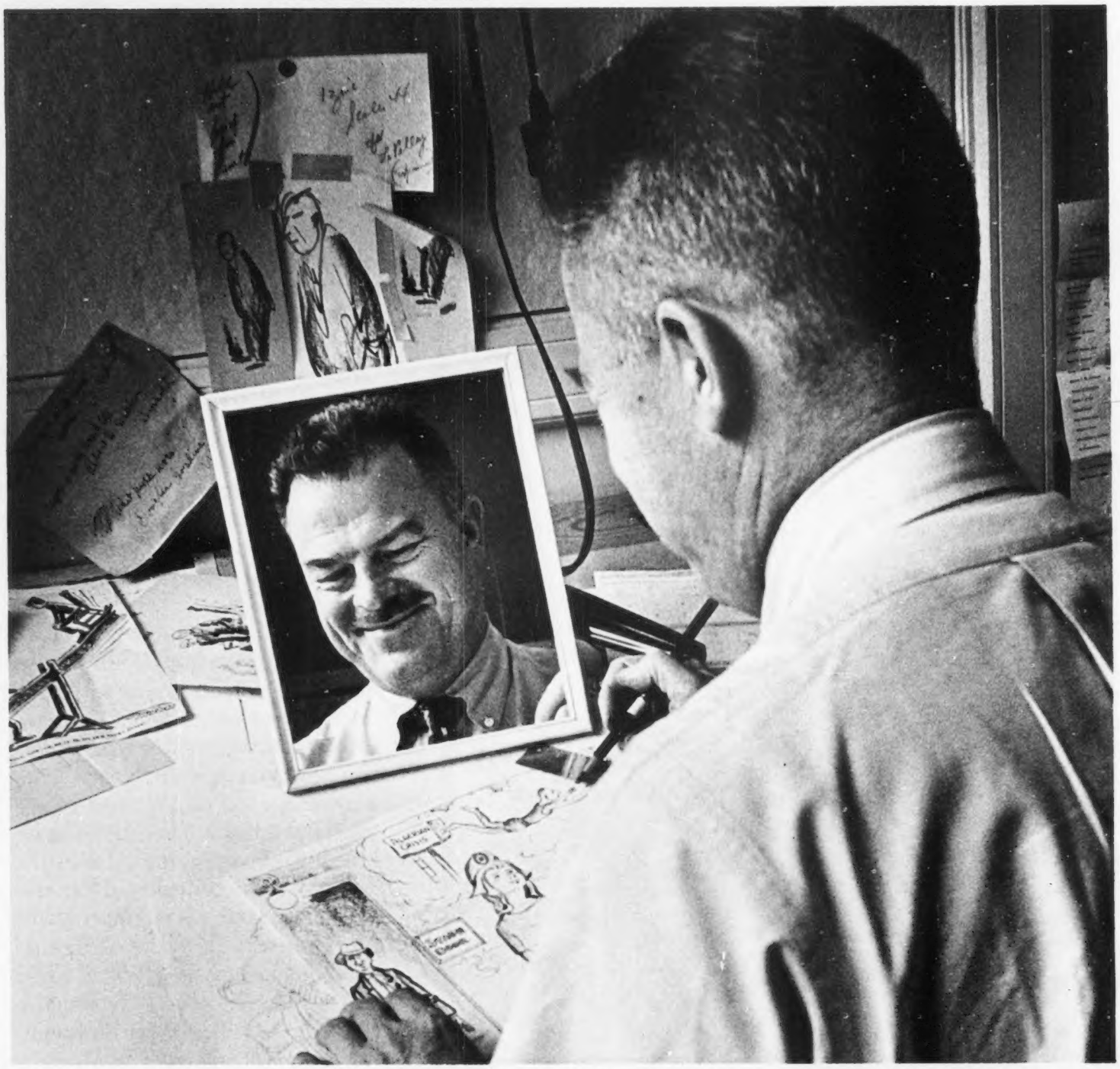
One of the restaurants bearing the name of Otto Soglow's 'Little King' character.

Editorial Cartoonist

THE CHRISTIAN SCIENCE MONITOR

The job of being the editorial cartoonist for THE CHRISTIAN SCIENCE MONITOR is somewhat different from that of drawing cartoons for other U.S. newspapers. In this discussion with GUERNSEY LePELLEY, he explains how it is different, what the requirements are, his schedule, etc. We'd like to note also, for the benefit of our younger readers, the broad and varied background which he brought to the profession of editorial cartooning.

Photo by Norman Matheny, staff photographer THE CHRISTIAN SCIENCE MONITOR.

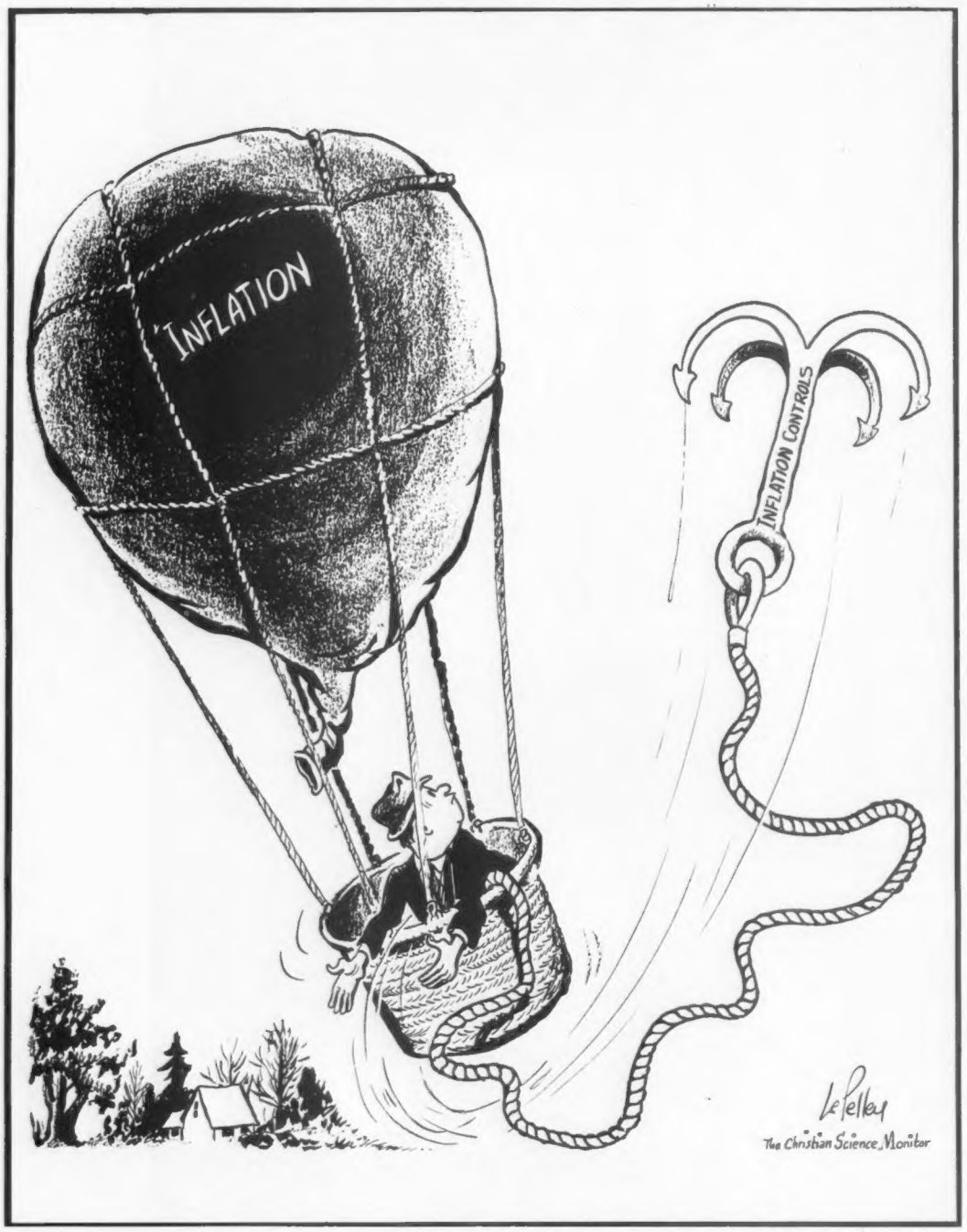


With this mirror Guernsey LePelley is his own model for cartoon facial expressions.

Q: As the editorial cartoonist of The Christian Science Monitor, can you tell us what makes The Monitor different from other newspapers?

A: The fact that it is owned by a church makes a difference to begin with. The church, incidentally, doesn't use the paper in any way to promulgate its theories. But since the paper has to be so selective in the news that it covers, and in the advertising it takes, it always runs at a loss. So that the deficit is made up by the church. I work with the editorial page group and we are sort of a separate function from the rest of the paper. The editorial page is the only one which is taken in full proof and shown to the Board of Directors before it's published. And since we deal with policy in the newspaper, we have kind of a special echelon here. For the most part, we form the policy here in the department and there isn't much pressure exerted by the Board, but one of the 5-man Board reads the proof each day before publication. The Monitor's purpose, as far as the cartoonist is concerned, is that we have to try and keep journalism on the highest plane possible. We try not to be vindictive, to be harmful in any way. The motto on the paper, of course is 'to injure no man but to bless all mankind'. Which means, oftentimes that the cartoonist has to disassociate the evil that he sees and wants to correct from the actual person involved. Therefore, our attack is always indirect.

Things are getting tough when even the anchor flies.



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Q: Do you mean, in other words, that if you happened to have a mayor who was committing some evil, you wouldn't picture him as a viper but would attack his policies?

A: Yes, and we'd attack those policies as hard as any other paper would. But, in this connection, you understand that The Monitor is geared to the International Scene rather than to the local scene and our treatment of the local Boston area is almost superficial. We have a number of editions — the New England Edition, for instance, deals mainly with this area — then our western, our mid-western, our London, and Pacific Editions all deal with other areas, and run at different times so it complicates our process.

Q: I believe you said that being a Monitor cartoonist is a tough job, didn't you?

A: Well, in many ways the cartoonist on The Monitor has the hardest cartooning job in the world. In the first place there are many things that are impossible for him to do in the way that they're done easily by other cartoonists. Things like picturing a politician as a hog, or showing a knife in somebody's back, or drawing a dead body, or including all kinds of mayhem that the cartoonist for the average newspaper can go into, or directly attacking individuals — all of these things are prohibited to me. In general, the aim of my cartoons must be directed to the thing that I'm trying to correct, rather than at the people involved. If the cartoon is one of violence, the effect of it can be violent without my actually showing a violent act. To carry this a little further — The Monitor

doesn't take ads for liquor or tobacco, so normally I wouldn't use these two things as props in a cartoon. Unless they were absolutely essential to the idea, I might add. If I were drawing Winston Churchill, naturally I'd show a cigar — but as a general thing, no.

Q: You do your own ideas, don't you?

A: Yes — the one person who has to clear them is the editor, DeWitt John.

Q: What is your daily routine like?

A: Well, I get in about 7 A.M. or a little after. First of all, I probably look at the news ticker to see if there's anything new. Then if the early papers are here, I pick them up and go through them for the general news of the morning — and I listen to the early morning news broadcast. My first hour is generally spent in getting set on what is the central news of the day. At 8 o'clock I go with the rest of the editorial writers to listen to the 8 o'clock news broadcast. After that we have a conference — mainly so we won't duplicate each other's work. Each one will indicate at that time what he wants to write upon. And in addition at these conferences we argue out policy, which may lead to tremendous fights. And of course each man has his own point of view as to the correctness of the policy. It takes us about 45 minutes to get this straightened out so we leave the room pretty much friends again. But it gives us a chance to clarify points of policy. Then I sit down at the board. The cartoon usually should be about a central news event — not anything obscure. By about 9 or 9:15 I have sketched something out and I show it to the editor. If he approves it — and I sometimes have a fight with him over it — then I have to have the drawing finished by 10:10 A.M. Sometimes, under special circumstances, I can get an extension on this till about 10:25. One thing we're struggling with now is the pre-date — which puts me two days behind the other cartoonists. First of all we have to show this editorial page to the Board of Directors which means that it won't run the same day that all the other pages run — it'll be delayed. This fact, plus time consumed by mailing and printing processes, means that I usually have a two-day delay on a deadline cartoon. And because of this the news might slide right out from under me so I have to make the cartoon in such a way that it will, hopefully, survive those two days. This adds another problem to the job of making a strong and forceful cartoon. Also the cartoon is a very volatile part of the newspaper and it may be knocked out at any point before publication so I usually have to have a substitute cartoon ready to put in its place. The proof page comes back an hour-and-a-half or two hours after the 10:10 deadline — and I have to try and sandwich my lunch hour in here somewhere. When it does come back, I have to look over the proof page to see if my cartoon is reproduced faithfully, or to see if there are any changes that

"Had enough?"

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There should be some kind of defense system.

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have to be made in it. If there are, then I would make them at this point. And I would look over the rest of the content of the editorial page — we all do that just to check on each other's work. By this time it's probably 2:30, at which time I start work either on answering the mail or I start work on another cartoon idea which may be needed on another day, in case the first one I do is knocked out.

Q: What would you advise a young person as to the best way to get into cartooning professionally?

A: I think the best way is just to keep submitting cartoons — no matter how long it takes you — to the kind of outlet that you want to get to. As far as editorial cartoons are concerned, I think you should pick a small daily newspaper which either isn't publishing cartoons, or thinks it can't afford a cartoonist, or one which is publishing syndicated cartoons, and just hammer away at them till you can make some kind of a place for yourself on the paper. I don't think you should be too concerned with the pay aspect of this to begin with because the exposure is the most important thing to you. Papers which have been using a syndicate cartoon may be paying $40 a week for that, or if they subscribe to several, they may have been paying as much as $100 a week for their cartoon service, so you should be able to pry some money out of them. If your cartoons happen to be better than the syndicate material, they'll probably be only too glad to publish them.

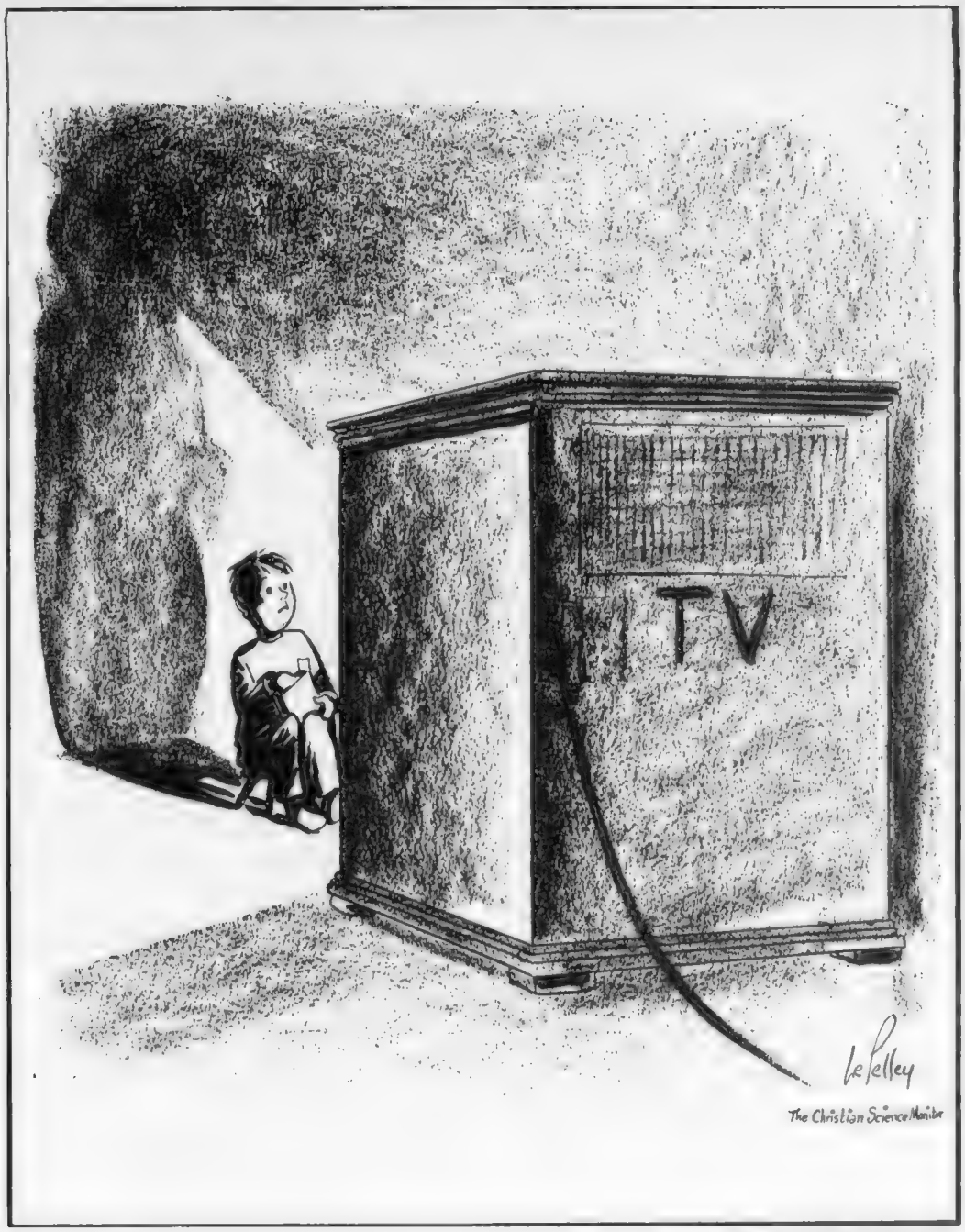
Q: Did you go to art school?

A: Yes, but I don't think that cartooning is particularly a product that you can get by going to art school. I think art school is essential for your basic technique and knowledge of drawing, however. I went to the Art Institute in Chicago, and the Evanston Academy of Fine Arts. I studied summers and evenings. Incidentally, I went to Principia College in Elsah, Illinois but I didn't take art there. Afterwards I got some small jobs on weekly newspapers and I sold some stuff to the Dallas Morning News at one point, I remember. I might add that as I was growing up during my school years, I drew incessantly. That's one of the ways you can tell whether someone is going to become an artist, incidentally — he just keeps doing it. Speaking of the weekly newspapers, I did all kinds of jobs on the Highland Park Press — summers during college — and afterwards. I grew up in this suburb of Chicago. On The Press I did some of the writing, some of the layout work, some of the ads, etc.

Q: I believe you started to do some playwriting after this, didn't you?

A: Yes, I started one of these local little theater companies and began writing plays at the same time. Actually, writing catalogue plays was the first way that I really started to make a living. By way of explanation, publishing houses bought plays and listed them in their catalogue which they they sent out to schools, colleges, churches, little theater groups, etc. This theater group that I started was known as 'The Ravinia Play-

Educational Giant.



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ers', by the way. Some of the plays I wrote were 'To Blush Unseen', 'Absolutely Murder', 'Ghost Wanted', etc. I guess I wrote 15 or 16 of them for Baker's Plays here in Boston. I believe they're connected with the Samuel French organization in New York at the present time. I might add that, later on in life, I co-founded a large summer theater out in Sharon, Connecticut. I guess an interest in art, and writing and theater all go together. Nowadays this Sharon Theater is part of the Sharon Creative Arts Foundation. I almost stayed with the freelance writing as a career and I came close to staying in the theater also. Political cartooning as a career for me didn't occur till some years later.

Q: Has this playwriting experience been valuable in your editorial cartooning?

A: Yes — I think that the cartoon is basically a one-act play — it's a stage set, sort of a fixed blackout type scene — the cartoon and the play are very closely related.

Q: What was the next step in your career leading to your present position?

A: Well, I had been hobo-ing around the country for about six months and found myself in Dallas, Texas where I wrote the script for a radio program based on the comic strip 'Dan Dunn — Secret Operative #48'. We had a fan organization of about 40,000 who listened to the program and who sent in for badges, etc. I created most of the villains in this show and generally played them myself on the program. Well, one day a friend of mine, who was a reporter on The Monitor, telegraphed me that they were looking for a comic strip. So, soon after that, I drew a batch and sent them to the paper. After about 8 months of writing back and forth about this project, they offered me a job on The Monitor as a comic strip cartoonist. This was in the late 30's. The strip was for The Monitor alone — because our paper neither buys syndicate material nor will it syndicate itself. Once I got on the paper, I started submitting editorial cartoons and getting them published. After 4 or 5 years, I decided that freelancing was better. I left the paper and went back to writing plays and doing freelance art work. Then, later on, The Monitor made me a second offer to come back as political cartoonist, and I accepted. I've been on the paper 9 years now as editorial cartoonist. You live this job all the time — you take it home with you — you listen to the news incessantly — and you're reading opinions, other editorial writers, columnists, etc., continually. You read foreign newspapers such as The Observer, and the London Times. You try to get as broad a viewpoint as you can. Another thing — I find a certain conflict between gathering information and creating ideas. If you read too much, I think you become imitative too easily. You tend to create ideas expressing the same points of view you've been reading elsewhere. So I try not to get too deep into the news — it's almost a superficial reading in order to get the trend and impact of the news without absorbing too much the

opinions expressed in what you read. It's very important to have a broad creative background and to combine with it a definite interest in political situations here and around the world. If I get stuck for some information, I can depend on getting it from some of our editorial writers here — I think Geoffrey Godsell, for one, remembers everything that ever happened. Here on The Monitor we weed out 9/10ths of the kind of material which makes a local, city newspaper tick — the strangler murders, rapes, etc.

Q: Would you advise a broad education for a young person who aspires to being an editorial cartoonist?

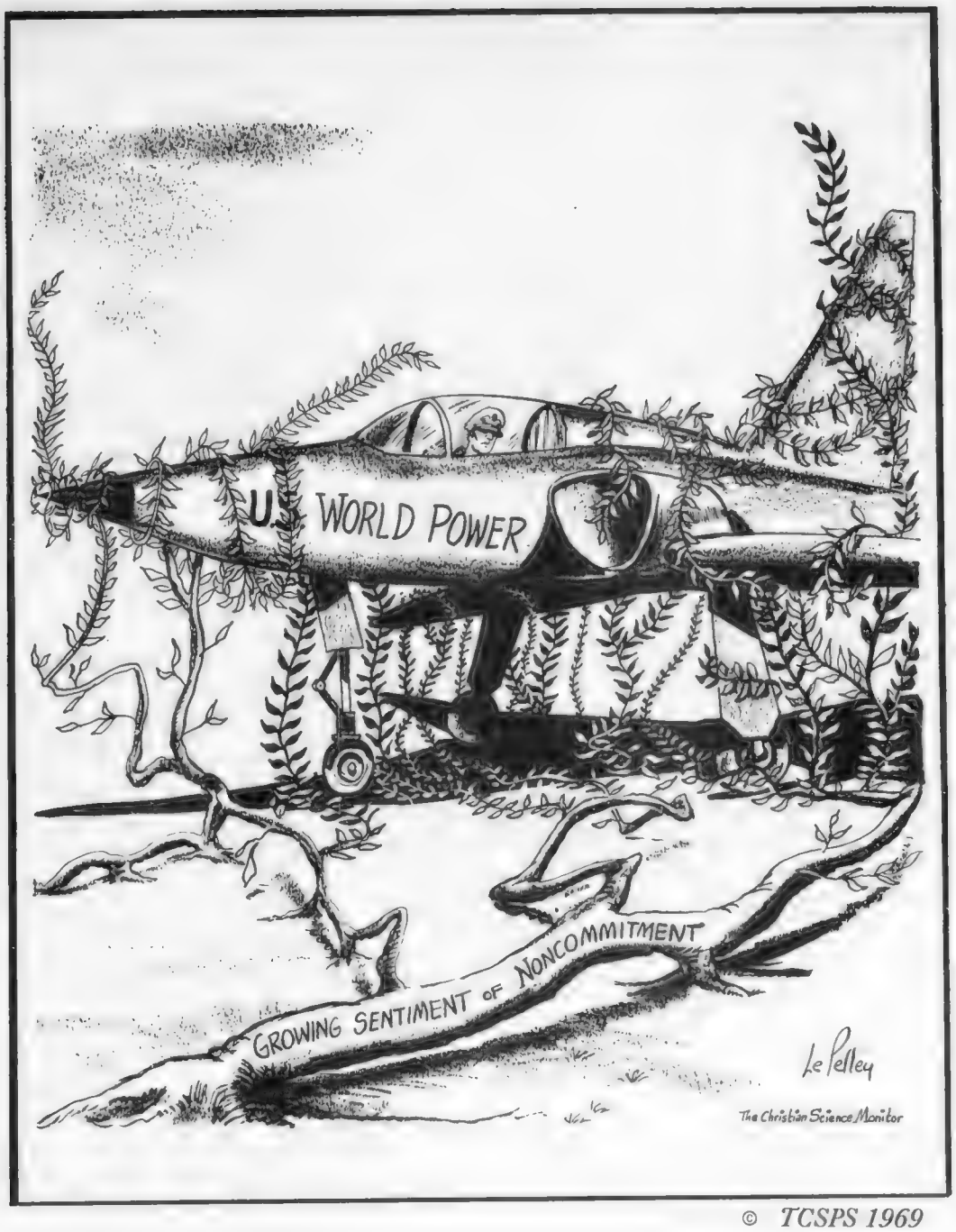
A: Yes, it's necessary, or at least advisable. Your ideas and your knowledge and even your creative approach to world events is more important than the drawing. There are a lot of cartoonists who are horrible draftsmen. Essentially, the drawing isn't important — as long as it conveys the idea. The actual skill in drawing can be developed a lot more readily than the other elements in the editorial cartoonist's makeup.

Q: What do you do to get away from the ever-present drawing board?

A: Well, I like to sail a great deal and I have an airplane which keeps me occupied. I think that anything a cartoonist does in his spare time has to be unrelated to his work, something which absorbs him so completely that he

Mrs. Guernsey LePelley beside the family plane.

The LePelley home in Sharon — built by Guernsey with the help of a local carpenter.



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can't be thinking of his next cartoon while he's doing it. When I get in the plane and fly somewhere, it naturally requires all my concentration.

Q: What kind of a plane do you have?

A: It's a Comanche 260 — retractable gear — 4-place airplane. One of my favorite places to fly, around here, is to Nantucket which is about 100 miles out. Not only is the flying a change from my cartooning routine but Nantucket is a completely different world to be in. And I flew up to a cartoonists' convention in Montreal not so long ago. Actually, my family and I have lived in Sharon, Connecticut, for the past 20 years. Of course we have to have an apartment here in Boston, on account of my work, and the airplane comes in very handy in going back and forth.

Q: Is there anything final that you'd like to add to what we've talked about today?

A: Just a point or two about editorial cartooning. First, you have to have a basic knowledge of what's happening in the world, and you have to be creative about this. You present various events in a way which is similar to a parable — such as saying, "This difficult problem is very much like this simple story." And you have to have responsibility. It's too easy for a cartoonist to stick a knife in somebody. I think all editorial cartoonists today should take a greater degree of responsibility on themselves — considering the power that the cartoon has. Don't become malicious for the sake of humor. Be sure that your basic facts are right because you are interpreting events to a lot of people who really don't know what's happening. ●

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MAD'S Dave Berg

Hey — are you middle-class? Do you live in suburbia? If so, sooner or later MAD magazine's DAVE BERG is sure to get around to interviewing you. In this interesting conversation CARTOONIST PROfiles had with him, Dave tells about his methods of gathering material for those MAD satires of his, his thoughts about the business of writing and drawing cartoons, his ideas about the human animal, etc.

Q: You use a tape recorder a good deal in gathering material for the stories and cartoons you do for MAD, don't you?

A: Yes. I get a lot of mail that says, "How do you know so much?" and "You're with it." Well, the truth is, I don't know so much. I go around interviewing people with a tape recorder like yours. People are very, very willing, and they even beg, "When are you going to interview me, etc?" Perhaps it's because I'll put their first name in the cartoon. Then they'll go out and buy 1000 copies and say, "Look — I made MAD magazine!"

Q: What type of person do you make a point of interviewing?

A: The average — basically I'm writing about the middle class — suburbia, I suppose, which is really the biggest part of the United States now. I live in the suburbs and I want to get 'Mr. Average'. People sometimes stop me on the street and say, "I have a story just for your thing." Very often it's good — I sometimes have to rewrite it — the basic truth will be there but the point is to make the gag line at the end which is the hardest thing of all. Gathering material is easy — it's a workmanlike job, it's a correspondent's job —

This photo was taken on a recent occasion when DAVE BERG lectured at the University of Toronto. L. to R. are Dave, the very pretty young lady who acted as hostess, and WILLIAM GAINES, the publisher of MAD Magazine.

and I was a correspondent in World War II. I know how to ferret out a story, I know how to research a story. And then I gather all the material in front of me and then go make it funny — and that is the hard part.

Q: Supposing you were going to do several pages of cartoons about students nowadays. How would you go about interviewing some average ones?

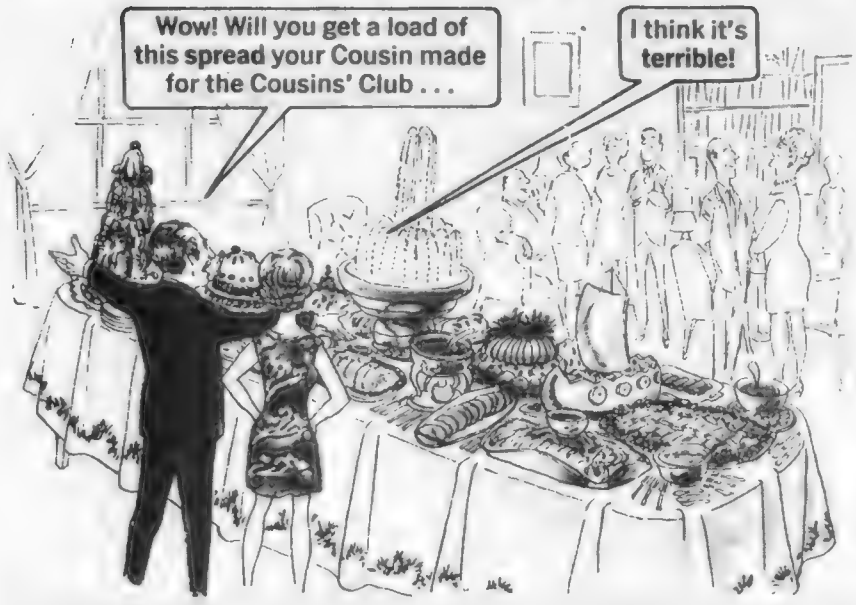
A: I have but to tell one student that I know and there will be a crowd, either at my house, or somebody will actually throw a party just for the occasion. It's astonishing — they'll invite their friends over, they'll serve refreshments and I'll put the mike down and just let them talk — whatever the subject happens to be. They forget the mike is there after a while and they just go on — their hearts come out.

Q: Is there a possibility that people who have seen your MAD cartoons will consciously try to be funny during these tapings?

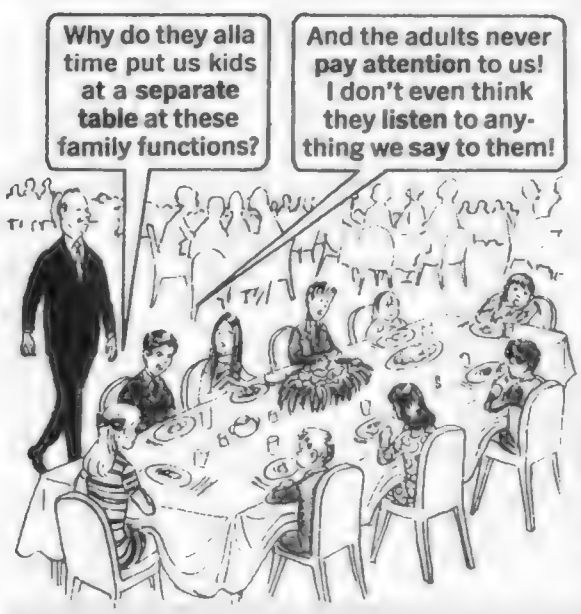
A: No, they forget about the mike. I think a good example is one in connection with an upcoming series of mine about 'family gatherings'. I got a family gathering together and they said, "Well, we have no trouble in our family — it's a wonderfully loving family." I probed some more and by the time I was finished, all the venom of the family came out — all the trouble — and the conversation was full of rage and anger. What they were saying at first was sweetness and before long they were telling all the inside, catty stuff. The tape was going all the time while this family was talking and I still have it.

Q: Although most of us cartoonists became interested in drawing at an early age, I believe you've said that you began even much earlier than most of us. Is that right?

THE LIGHTER SIDE OF... FAMILY



What are you talking about!? It's even more beautiful, more varied, and more expensive than the spread YOU made last time!
That's what I mean! I think it's terrible!


Why do they alla time put us kids at a separate table at these family functions?
And the adults never pay attention to us! I don't even think they listen to anything we say to them!

Just watch!
Well, there! How's my Nephew?
I've been off pot for a while now, because I've been mainlining! And I've had a couple of bad LSD trips!

I beat up on my teacher, threw a fire bomb at my school, and heisted a couple of cars recently!
That's nice . . . as long as you're a good boy!

Part of a MAD magazine feature written and drawn by DAVE BERG.

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GATHERINGS

ARTIST & WRITER: DAVE BERG

Did you hear about **Cousin Marion** and **Sidney?** Their **marriage** is **kaput!**

My **Sister's boy** is in trouble with the **law! Narcotics!!**

You know that nice business **Uncle Milt** had? **Bankrupt!!**

Did you hear about my **Brother's operation?** It was **touch-and-go!**

Aunt Lucy is **not long** for this **world!**

Did you hear what happened to **Cousin Carl**—may he rest in peace?

It's nice to get together with the **family!**

Especially on such **happy occasions!!**

I'm on the **Groom's** side of the family! Whose side are **you** on?

The **Groom's** side!

No, you're not, **stupid!** You're on the **Bride's side!** She's your **Cousin!**

That's **right!** The Bride **is** my Cousin!

We grew up together! And in all those years, we **never got along** and I never won an **argument** with her! She's five-foot-two-inches of **pure anger, temper** and **hostility!**

And that's why I'm on the Groom's side!

HE SAID, "COUSIN PHYLLIS IS A KLEPTOMANIAC . . . BUT DON'T BLAB IT ALL OVER THE PLACE! IT'S A FAMILY SECRET!"

Whew! Am I glad **that's** over! What a **crummy family** you come from! All that **showing-off** and **back-stabbing** and **put-downs** and **petty jealousies** and **snubbing!**

Boy, I've seen some **rotten things** going on in your family!

Well, I really must admit **I've never** seen things like that going on in **your** family!

BECAUSE NONE OF THE MEMBERS OF YOUR FAMILY SPEAK TO EACH OTHER!

A: Well, as far as the talent, it was shown at the age of 3. They knew I was going to be an artist — I started to draw a little beyond the usual. They used to call me the 'Wunderkind', which is the German for 'Wonder Child', although this is far from the truth. It was just that I was rebellious — I was letting out all my hostility on paper — which I'm still doing to this day.

Q: Did your parents encourage you?

A: Well, my parents were immigrants from Lithuania. I used to think that I was a deprived kid — I grew up in Brooklyn — in a ghetto — I was born in a tenement house and thought it was a terrible thing. Everybody has something that's bugging him and my drive was to get out of the ghetto, and once I had gotten out of the ghetto, I realized that I had come from something unbelievably magnificent. There was only poverty there but the culture was so fantastically high that even amongst this poverty, we had all sorts of music schools, and art schools and museums all over the place — Brooklyn was full of wonderful museums. My parents thought they had a talented child — that shows what kind of judges they were. But my teachers sent for my parents and said, "He has to be trained specially." The teachers guided my parents who followed meticulously what they said. Some years later I recall being brought to Pratt Institute by my mother for Saturday classes. She couldn't handle English too well and my school teacher had written out a note for her. She handed this to the head of Pratt and he had an amazing wisdom — he understood and just took over. I had already, in my own locale, at the age of 10, been sent to a very special school, an ethnic cultural school. It's amazing that a poor neighborhood would have had a good school like this. I think it is significant now because my group has moved out of the ghetto and the new group has moved in. The negroes are now at the bottom of the ladder and if only I could tell them, "Take advantage of what's given you — it's all there. You still have the Children's Museum, and the Brooklyn Museum and all the other cultural places — take advantage of them and you will be that much a better person." That's the way I got out — that's the way all my people got out. I know that amongst my family and friends they're all rather successful — they all made it. My particular group was a very culture-conscious people — who had been stepped on — who had not been given a chance for perhaps 1000 years. They had no freedom or freedom of movement — even in leaving Lithuania they had to sneak out. They didn't have citizenship — they weren't allowed in the professions or cultural things. They developed a culture of their own, of course — writers and musicians — but not artists, strangely enough. Interestingly, they were merely obeying the commandment of the Bible which says, "Thou shalt not make graven images." So they thought you weren't supposed to do sculpture or paint. That idea was later changed with people like Marc Chagall, Modigliani, etc. Now, suddenly, it was all right to paint. The idea I've just mentioned of course applied to the Jewish people — not to all of Europe necessarily.

Q: What kind of art were you interested in during your early years?

A: I had a thorough training in fine arts but I kept gravitating toward the caricature. I call the stuff I do now 'caricature' rather than 'cartooning' because it's very close to realism. It's slightly exaggerated — even the writing itself is a caricature — it's truth exaggerated.

Q: What was the next step after you finished high school?

A: You keep going to the art but that is the least of me — the art was nothing more than a key to open the door, and it still, to this day, opens doors. I don't like being an artist, I get no thrill out of it even though I have a very thorough education in it. I get an awful lot of fan mail about being an artist yet I am not interested in being an artist — I think it's a lesser thing — but the thing I admire is writing. As a child, of course, I drew constantly — I was a radio nut and, as I would listen, I would draw what was happening on the radio with my own imagination. Although I never put into words the idea that I might become a writer, it probably was always in the sub-basement of my mind. I was writing humorous poetry in the beginning and then somewhere round the junior-high period I began to write short stories. They fascinated me — I loved them — and at that time short stories were very popular and there were magazines just devoted to short stories.

One of the short stories I wrote in the high school period was about a kid who steals from a candy counter and it turns out what he stole was nothing more than free samples. I have just recently put this story into one of the MAD books because the plot was a good plot. While in high school at the age of 17 I started a novel and unfortunately it's been lost — I only got about half way through it. The story took place before World War II and the country was taken over by a negative

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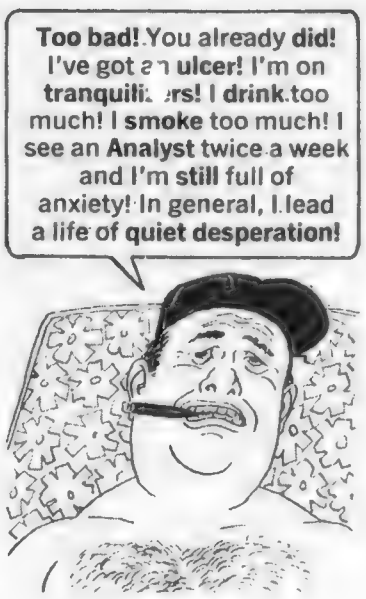
DAVE BERG'S satire on STATUS SEEKING

Oh, my gosh! Something new has been added! Did you have to put in a water fountain?! Now my wife is gonna get on my back to install one, too!
Do you realize you're keeping me broke—trying to keep up with you?
What are you complaining about?
Do you realize YOU'RE keeping ME broke . . .
. . . trying to STAY AHEAD of you!!


Too bad! You already did! I've got an ulcer! I'm on tranquilizers! I drink too much! I smoke too much! I see an Analyst twice a week and I'm still full of anxiety! In general, I lead a life of quiet desperation!

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form of government. And the way they did it was by narcotics! Now what the hell did I know about narcotics then — it wasn't an issue — but I figured that it was one way to weaken a people. Well, we are seeing it happen today. Today somebody strong wants to take us over and they're using narcotics. I have a suspicion that there's somebody behind this — why such a wide spread of narcotics? Now, so far, as a humorist, I'm not very funny, am I? I think that's the important thing — I'm not funny. Humor to me is a gimmick. I see myself more as an Old Testament prophet saying, "Everybody cut it out!" But nobody listens to an angry man so I play the role of a clown when all the time there is no joy, there is no fun in me — ask the boys around the MAD office here — I rarely ever make funnies. Going back to the narcotics question for a moment, I would guess that some anarchist group is behind the spread of narcotics. The frightening amount of kids that are on this stuff is unbelievable and they're ruining themselves. This has me terrified.

Q: Have any of these thoughts appeared in your MAD work?

A: Well, they're only just beginning to. I've been walking very gingerly in that direction. I think the next story coming out speaks of it lightly, and the script I'm working on now gets a little deeper into it. And I plan to go even further.

Q: Do you have teenage children?

A: Yes — my boy is 17 and my daughter is 14. I'm proud that my son has the same hatred for narcotics that I do — but of course he has seen the effects of overdoses on kids and it has frightened him. My wife, whom I met in art school is multi-talented — she's a musician, she's an artist, she writes — the children have inherited it but they don't want to compete — either with their parents or with other students. Most children are that way nowadays — it's not just my children. I think the kids who get into trouble, and become hippies, are those who don't have a definite goal. All these truths are the basis of my humor. I'm an angry man but by the time I get through drawing these things, I've sugar-coated

them and the anger is no longer there.

Q: You wanted to say something else about MAD, didn't you?

A: Yes, I'm astonished at what's happening. MAD *is* popular — there's no doubt about it — it's translated into 6 languages I think — it's studied in schools from elementary to college. But what is happening to my work baffles me. Every year I get letters from students in all grades saying they want to do a term paper on me — but each one for different reasons. They're studying MAD, and also my work, as satire and as art in art classes. They use the MAD material as the basis for skits in drama classes — and it works. Those sequences work I know because I wrote several PTA shows and took my own stuff from the magazine and used it as blackouts — little short skits between big musical numbers. And here's the most astonishing thing of all — it is used in advanced psychology! I have been told this several times. The reason seems to be this — so much is written about abnormal psychology and nothing is said about what is normal. Very few books are about normal people and I am writing about normalcy — that which is average.

Q: What art school training did you have after high school?

A: I got a scholarship at Cooper Union and went there for two years. I had a full-time job as a professional artist during the day and went to Cooper Union in the evening. I was one of those early artist-writers for the comic books during the day. I started originally with Will Eisner — doing backgrounds for 'The Spirit' for a few days and then he gave me a feature to do in 'Military Comics' which he produced. I eventually went on to 'Captain Marvel' where I wrote and illustrated. In art school, by the way, I even had a course in architecture which, at the time, I didn't think I would ever need. But some years later I did a whole series on architecture in MAD — based on what I had learned. This had been picked up and reprinted in several architectural magazines, incidentally. And I understand that in South America there was sort of a gag-city developed which they built as a model as a result of this. The feature I wrote and drew for Will Eisner was 'Death Patrol'.

Q: Were you with MAD from the first?

A: The original group who started MAD — we were all friends — and we all shared a studio together — Harvey Kurtzman, Will Elder, and the whole group. When they started the magazine they asked me to come along — I had a good job — here was something new — I kept refusing — but I saw

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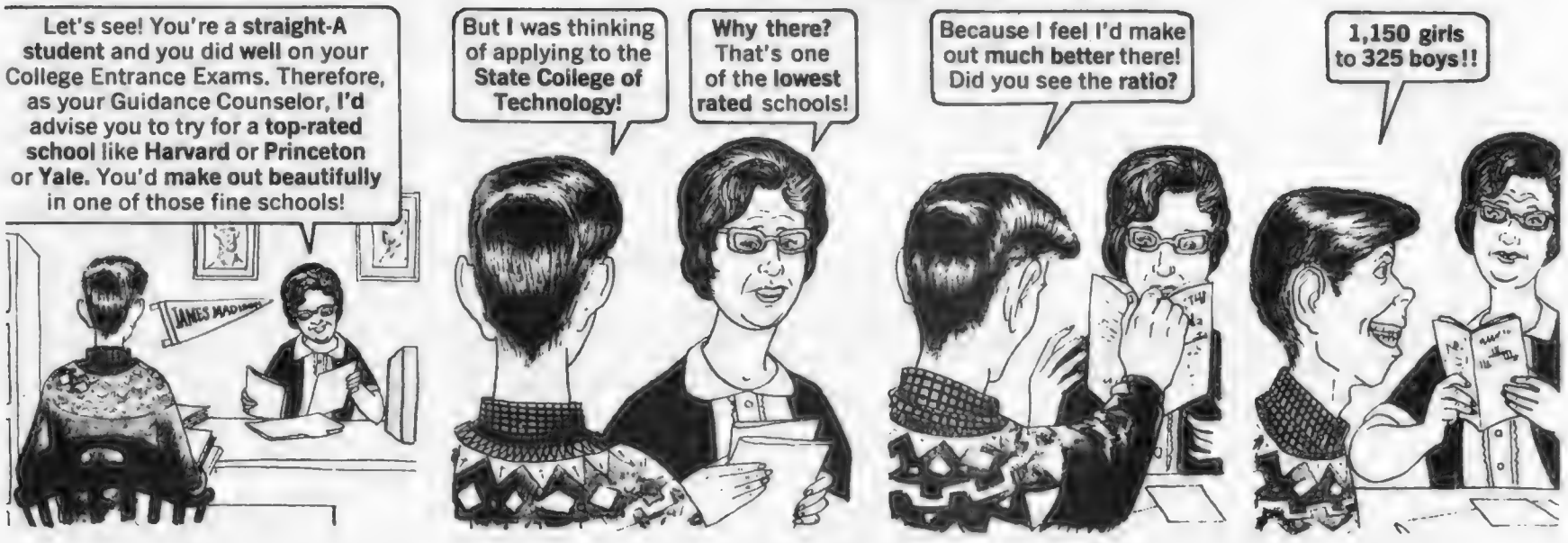
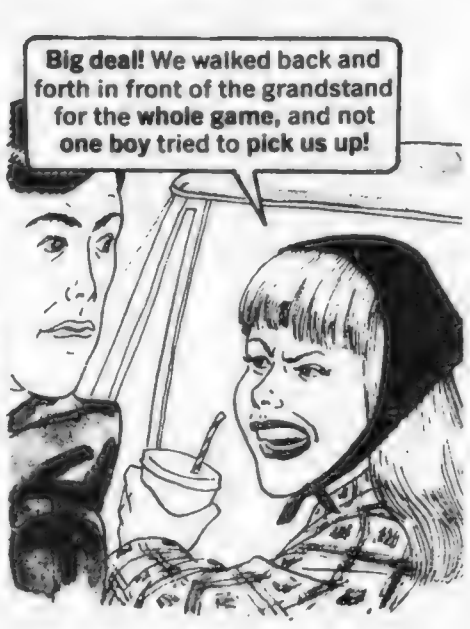
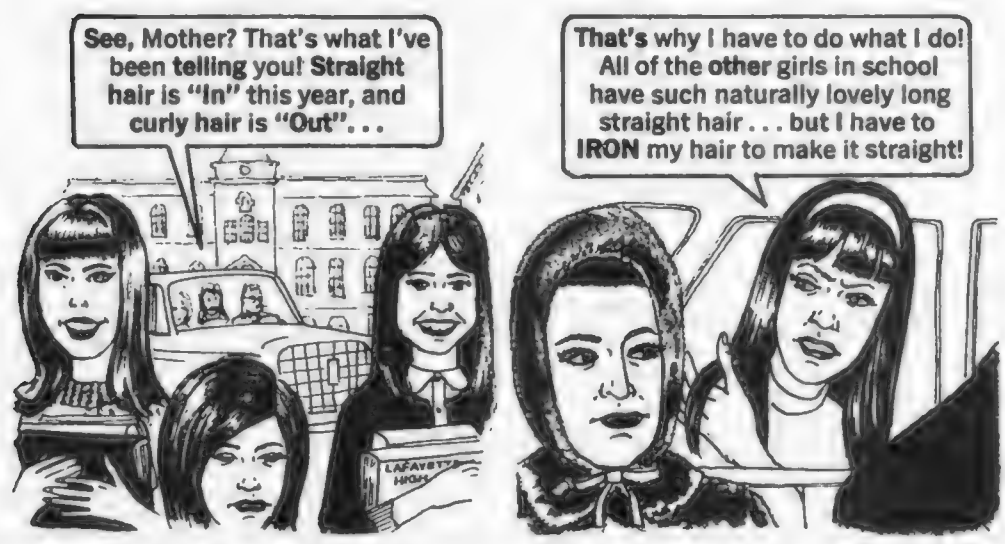
THE LIGHTER SIDE OF HIGH SCHOOL


Let's see! You're a straight-A student and you did well on your College Entrance Exams. Therefore, as your Guidance Counselor, I'd advise you to try for a top-rated school like Harvard or Princeton or Yale. You'd make out beautifully in one of those fine schools!
JAMES MADISON
But I was thinking of applying to the State College of Technology!
Why there? That's one of the lowest rated schools!
Because I feel I'd make out much better there! Did you see the ratio?
1,150 girls to 325 boys!!




See, Mother? That's what I've been telling you! Straight hair is "In" this year, and curly hair is "Out"...
That's why I have to do what I do! All of the other girls in school have such naturally lovely long straight hair . . . but I have to IRON my hair to make it straight!
And all because you hadda go and marry HIM!!

it was catching on and I switched. I sold them a script and they've been demanding their money back ever since.

Q: What do you do in the way of reading, etc., to keep up on what's going on in the world?

A: Well, I'm constantly frustrated — there aren't enough hours in the day — you've got to do, you've got to watch, you've got to live — you've got to read. As far as the reading is concerned, I've got — bless her — my mean old wife. She reads a book a day — she's an avid reader — she's brilliant — she reads everything even labels on cans. Now that it's most important that I know what's going on, she reads on her own for my sake. Then she gives me a synopsis of what she has read. I give her assignments for reading and I will go out and do the person-to-person interviewing and taping in order to research something. One of the hardest things I had to write was the article called 'The Generation Gap'. I've been writing about this all along but when it came to specifically calling it 'The Generation Gap', I had to really know what I was talking about. First of all I sent my wife to the library where she got everything written about 'The Gap'. Following that she gave me a verbal synopsis on every book. I did the story on a 50-50 basis — one half from the parents' point of view and the other half from the children's point of view. Most of the mail said I was fair. It is so complicated — as much as I have read — as much as I am living it — as much as I try to analyze it — I don't fully understand it. That's why, when kids tell me I'm with it, I don't know what they're talking about. When I lecture in the colleges, the kids feel that I understand the gap — I don't know, I'm guessing. I might say that I am neither right nor left nor middle — my feet are firmly planted in mid-air and I'm looking at all the ants down there and seeing what they are doing wrong — and there's also a very large mirror next to me and I see what *I'm* doing wrong. Being self-critical is very important, I think. I draw myself into a number of MAD sequences for a very important reason. I am not standing up on a pedestal and saying, "I am holier than thou." I am saying that I am no good either. That's why I'll always put myself in the cartoons in a negative fashion, or as a harassed father. I have to show that I am no better — I detest the type of writers who sit in judgment.

Q: Do you see a lot of movies or watch a lot of TV in order to keep up on what's going on?

A: Well, that's getting your information second-hand — mostly you have to get out there and watch and do things yourself. I try to do as much as possible of what I am going to write about. For instance, I've written and drawn about PTA and I've been a leader in those groups — I turned down being president three times — I was very much involved in it. I have spent 20 years in the Boy Scouts as a leader — scoutmaster, etc. I did all these things before I began writing satire about them so you can't accuse me of joining just to get material. I had thought I'd always continue writing the adventure stories of my comic book days, but then MAD came along and I *had* to express opinions. I have even written negatively about Scouts — not about the Scout movement but about certain Scout-ers to show that they are human. I drew myself as a Scoutmaster claiming that I'm doing all this for boyhood whereas *I'm* the boy! I expected to be deluged with mail from Scout-ers saying that I shouldn't have said that but I got mail saying, "You spoke the truth." In presenting myself and my cartoons I am saying that I am no better — I am average.

Q: What kind of a schedule do you have?

A: Well, I'm a night person — and I work better in the evening. When our children were very small, I used to work nights — and I found that I could do in four hours what I could do in eight during the day. But then of course I had to sleep later in the morning, and as the kids got older they'd naturally wake me — I got irritable, etc., and my wife finally put her foot down and got me to adhere to a more normal schedule. Unfortunately, I tend to piddle around when I'm sitting at the board during the day.

Q: You said that you'd rather write than draw. Any further comments on that?

A: Well, I'd much rather write a daily column — with no drawings. Something like Art Buchwald does. I think I should say this about humor — with me it's a science. It's a trick — I understand the trick — I am not personally funny — I like funny people around me like Al Jaffee whom I've known for 30 years.

Q: How much time do you spend on the art work for, say, a 5-page story which you do in an issue of MAD?

A: Well, all of the art work takes two weeks and the writing sometimes takes more than that. I will write double the amount of material which actually appears — then they pick the best ones — those which are still good are put aside for a book, and I'm on my 5th book right now. I spend all my time nowadays on my MAD work and on the MAD books. The books are put out by the New American Library but MAD decides on the content of each book. The final say-so rests with MAD.

Q: Do you carry a sketchpad around?

A: From my late teens till well into my twenties I carried one everywhere — in busses, trains, etc. but I don't have the patience to do it these days. But I have piles and piles of photos of types that I've cut out of newspapers and magazines for future reference. Another trick is to sketch celebrities, change the features just a bit, and then use

THE LIGHTER SIDE OF THE GENERATION GAP

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Hey . . . will you listen to this:

"Our youth now loves luxury! They have bad manners, contempt for authority, disrespect for older people . . . they contradict their parents . . . and tyrannize their teachers . . ."

Boy, ain't **that** the truth! That guy hit the nail **right on the head!** He certainly **knows** you rotten kids! This whole rotten generation is like **no other!**

I gotta write that guy a fan **letter!** Where shall I send it!

Try the **"Dead Letter Office"!**

Huh? **Why??**

Because **SOCRATES, the Greek Philosopher,** said it in the year **329 B.C.!**

YECCH!!

What are you yecching about?

My **father** is such a **"Square!"**

So!? That's no reason to yecch! **Everybody's** father is!

Yeah, but I just **read** something, and all I can say is, **"YECCH!"**

Aw, c'mon! It can't be **that** yecchy!!

Oh, no?! It says here that when **we teenagers** reach our **fathers' age,** we'll be **just as "Square"!**

Gee, Dad . . . I never knew you could ice skate!

When I was your age, I won a medal for ice skating!

You must be putting me on! I'm absolutely shocked! That's . . . that's beyond my wildest imagination!

What?! That I won a medal for ice skating?!

No, not that!

I can't believe that you were ever MY AGE!!

these faces in your cartoons so that people will say, "Hey, he looks familiar but I can't quite place him."

Q: MAD comes out approximately every six weeks, doesn't it?

A: Yes, and I allot about four weeks for the MAD material and two weeks for my books. Actually I never stop working — I can't even go to a party and relax. I carry paper wherever I go and put down ideas when something happens.

Q: What reactions do you get from readers that you haven't mentioned previously?

A: They say, "I feel I know your people — they're real." They play the game in my home town — 'Who have I put in the cartoon?' It isn't that I put in that many of my local people but they still love to play the game. I live in a town I consider pretty typical — it's a pretty good cross-section — it's New Rochelle, N.Y. While it's in a generally wealthy area, it has its poverty but it's mostly middle-class. I'm middle-class myself — mentally-wise if not financially — you never get out of that — and it's the middle class that I'm trying to portray.

Q: Would you say something about the lecturing you've been doing at colleges?

A: I was invited to lecture at the University of Toronto. It seems that I had once been asked to give a sermon to a bunch of college students at a religious ceremony, and they had later contacted some people who pressured me to speak at colleges. They claimed that I reach the kids — I don't know how or why. Anyhow, Bill Gaines, the publisher of MAD, went with me to the U. of Toronto. I took a long time in writing this speech because I had been notified a long time in advance — I wrote it very carefully. As far as delivering speeches, I had been involved in community work and I've had to speak on a number of occasions. As far as the content of the speech, I had a lot of serious things to say but I never let it remain just serious. Each paragraph had to end with a punch line or a gag. I was previously told to expect no more than 150 kids — 600 showed up. I was astonished at the amount of people — there was standing room only. When I was finished, I had one of the most fantastic things that ever happened to me — those 600 people stood up and gave me a standing ovation. And we have since been knocking ourselves out trying to find out what happened. The only thing that I could assume was that I was representing a magazine that is very popular with them. I don't think it was me — or any kind of charisma — it's what I represented. Since then I've been besieged with requests to speak at other colleges. I now have a long list of colleges and universities I'm supposed to speak at, and I don't even like speaking — I don't know what it's all about. A lecture bureau is taking care of this but let's not mention which one because I already have more than I can handle. One of the pleasant things about going to Toronto was that Bill Gaines went with me and we had fun — we're like two kids together.

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Q: Any final comment you'd like to add?

A: Weil, even though my work has a lot of love in it, I'm really rather negative about the human animal — I believe that God has a tremendous sense of humor and his idea of a practical joke is the human animal. And I think we *are* animals and I don't think we have reached civilization yet. My principle is moderation in all things — even moderation itself. And yet you can't seem to get through the extremism which keeps cropping up. I think that a true humorist is a sad person. You asked me a while back what my philosophy was. Well, I think one of the greatest crimes in all this world is stupidity. And without my knowing it, somebody else pointed out that the thing about MAD magazine is that we don't say that things are evil — we say it's *stupid.* MAD has been following this idea and so have I but we didn't know it — a reverend had to tell us — he's writing a book about it. People sometimes refer to me as a 'zany prophet'. A prophet is not a supernatural being — he's just an ordinary man who says, "Cut it out! This is wrong!" ●

CONTEMPORARY GREETING CARDS

Photo by Jerry Muller

Bill Brewer

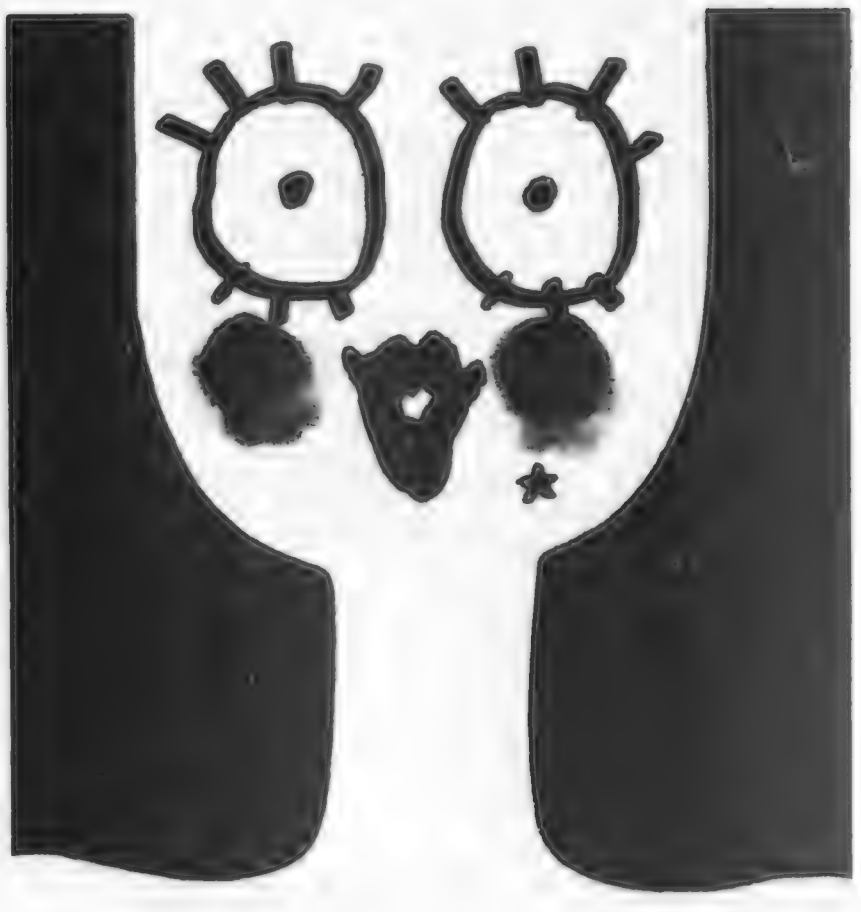
In the following article, BILL BREWER, 'Director of Contemporary Humor' at the BUZZA-CARDOZO greeting card company, tells CARTOONIST PROfiles something about how he got into the business, what his routine is like, what his company is looking for, etc. By way of introduction to the subject of contemporary cards, we refer to several paragraphs from a story Bill wrote for a recent issue of 'Greeting Card' magazine. He says that by the close of World War II and the beginning of a postwar atomic bomb age, humor satirical of our weaknesses, as opposed to flowery accolades for our vanities, found its way into custom cards produced in The Village and became quite sensational in the cards produced by small independent publishers in the early 1950's. Teenagers, college students, young executives, young secretaries, young housewives and men in general — groups that tended ordinarily to resist pat sentimentality — were suddenly attracted to studio cards. Many of these are the tall, slim variety, but the basic concept of timely, sophisticated commentary with a funny point of view does not conform to any given format. BUZZA-CARDOZO is one of the largest of the nation's 250 card companies.

By Bill Brewer

I began submitting cartoons to magazines when I was 16. By the time I entered university certain devices in my work such as birds who ate cats and demented gnomes resembling Airedales had alienated me from Marione Nichols but Gurney Williams and Jerome Beatty, Jr. would send an occassional note of encouragement.

While attending the University of California, Art Center School and the Chouinard Art Institute in an attempt to find directions and courses pursuant to a career in comic art I began selling to *Escapade, Modern Teen* and *'Teen* followed by sporadic sales to some

Beneath or beside the Bill Brewer cards shown with this story, you will find the caption which appeared inside the card — the punch line, in other words.



of the other magazines, including two spreads to *PARADE* where Carl Kohrs seemed to see a spark. Other part time work to pay school expenses included chauffering two eccentric old ballet dancers with a reincarnated Chihuahua (honest!) in Los Angeles, and weeding at Tao House, the home Eugene O'Neill built in Danville, California, my hometown.

While attending Chouinard in 1957 I won a "Campus Cartoonist of the Year" contest sponsored by the Box Greeting Card Company, a pioneer in the development of studio card humor. Finalists' entries were said to be Al Capp, Steve Allen and Groucho Marx. In addition to a trip to Paris the prize included a freelance royalty contract to create cards for the company. The first year I probably submitted around 2,000 cards, had twelve published and made between $11 and $80 a month from them. Things weren't going too fast.

Also, prior to graduating from Cal in June 1960 I began an association with Times-Mirror Syndicate (now Los Angeles Times Syndicate), and with the syndication of "Clyde" in 1961 was both the youngest syndicated and ex-syndicated cartoonist in the nation. This was a case of starting with the off-beat, frankly weird, uninhibited stuff college kids loved, then trying to adjust to the universal prerequisites of newspaper syndication and, at 23, I wasn't able to shift gears fast enough to prevent the ultimate, traumatic disaster, cancellation. I worked on this strip at night.

Young Enough to Create it!

HAPPY BIRTHDAY

It had seemed to me that by the time I graduated, the greeting card business had a long way to go, and that the magazine market was stalling and lacking space for the talented regulars, many of whom had helped build the magazines in the first place. For some peculiar reason perhaps best known to other cartoonists, I passed up an opportunity to work in the pretentious New York office of J. Walter Thompson to work in an alleyway apartment off Alfred Street in Los Angeles, home of the Box art studio where the fringe benefit was an occasional ride in their old fire department engine which eventually exploded in a Burbank parade.

Buzza-Cardozo, located in its new Anaheim offices, acquired the Box Company in 1962. I joined them then as a writer and artist.

I've produced and directed many cards and considerable new product development ranging from "Floogels" to "Mel Blanc Blank Cards", from gag billing statements to "Laugh-In" cards. I created and wrote the "Nutty 'Nouncements" cards, over four million of which have been sold . . . another traumatic experience.

I work at my Buzza-Cardozo office as 'Director, Contemporary Humor', where considerable time is spent simply reacting to the busyness of the corporation day. In the morning I try to devote as much time as possible to screening freelance submissions, editing and writing and I deal primarily with artwork, production and assignments in the afternoon. Of course one must also reckon with

SCRATCH ANOTHER YEAR

This is a sample 'Nutty 'Nouncement' created and written by Bill Brewer.

The Freeway Planning
Commission announces that
construction will begin immediately
on an underpass and interchange right
where your house is sitting. Wishing
to avoid imposition to you the
Commission voted to move your house
to Alberta, Canada, to avoid placing
an off ramp through your
bathroom.

The Park Commission
wishes to announce that
your back yard has been
selected for a game
preserve and that the
first shipment of 500
buffalo will arrive at
your home on Tuesday
at 3:45 a.m.

Another 'Nutty 'Nouncement'.

Monthly Excess Envelope Inventory reports, sensitivity training, meetings and discourse as to why good artists and writers cost more money, as well as miniskirts.

Thursday mornings are devoted to review meetings considering gag and art together as completed designs. These sessions are attended usually by two people from the creative department, one from the sales department and one from the steno pool. Voting is by laughter or groaning although one really convincing laugh or groan above the rest can be a deciding factor.

If I'm feigning illness and starting the workday at home I like to go into my studio early and begin working with ideas, lots of blank paper, two wastebaskets, 'Time' Magazine, a newspaper and perhaps some library reference on a particular subject.

In creating card ideas I'm aiding in communications between individuals and must think about what one person would like to say to another in, or affected by, a given situation.

I keep no clip file of cartoons or gags. I'd rather spend the time on new material. I get ideas as a result of what I see, read, hear and do, interpreting the experience from a comic point of view.

Regarding the sequence of events for the creation of a card for our regular studio line, a ticket requisition comes to my department from the Line Planning Department, indicating that a current card on the market has about run its cycle and that we must create

a new one to replace it. I assign a gag caption to the card requisition and make an assignment to either a staff or freelance artist. Of course, there are cases such as my own where the writer and artist will be the same person. At any rate, freedom in the development of the idea depends upon one's ability to interpret the idea in an understandable manner.

I generally work with groups of twelve or twenty cards, this being the number on a given press sheet. Upon completion of the artwork, including hand lettering or type specification, the card designs proceed to camera separation, plate making, printing and packaging.

Within five to eight months after designing, the cards are sampled to our salesmen and enter our stock control system. (Seasonal cards are designed a year in advance of distribution.) "Out of the bag" selling (that is where the salesman personally shows designs to a buyer or merchant), other than for initial selling of the line, is a diminishing procedure among major manufacturers. With a stock control system the card line is sold as a unit and cards are automatically replaced upon depletion on a preassigned basis.

A young cartoonist wanting to get into the card business should

GROWN-UPS LOOK AT TEENAGERS TODAY AND BECOME VERY DISTURBED
REPEAL INHIBITION
...THINKING ABOUT THE FUN THEY MISSED WHEN THEY WERE TEENAGERS
Happy Birthday

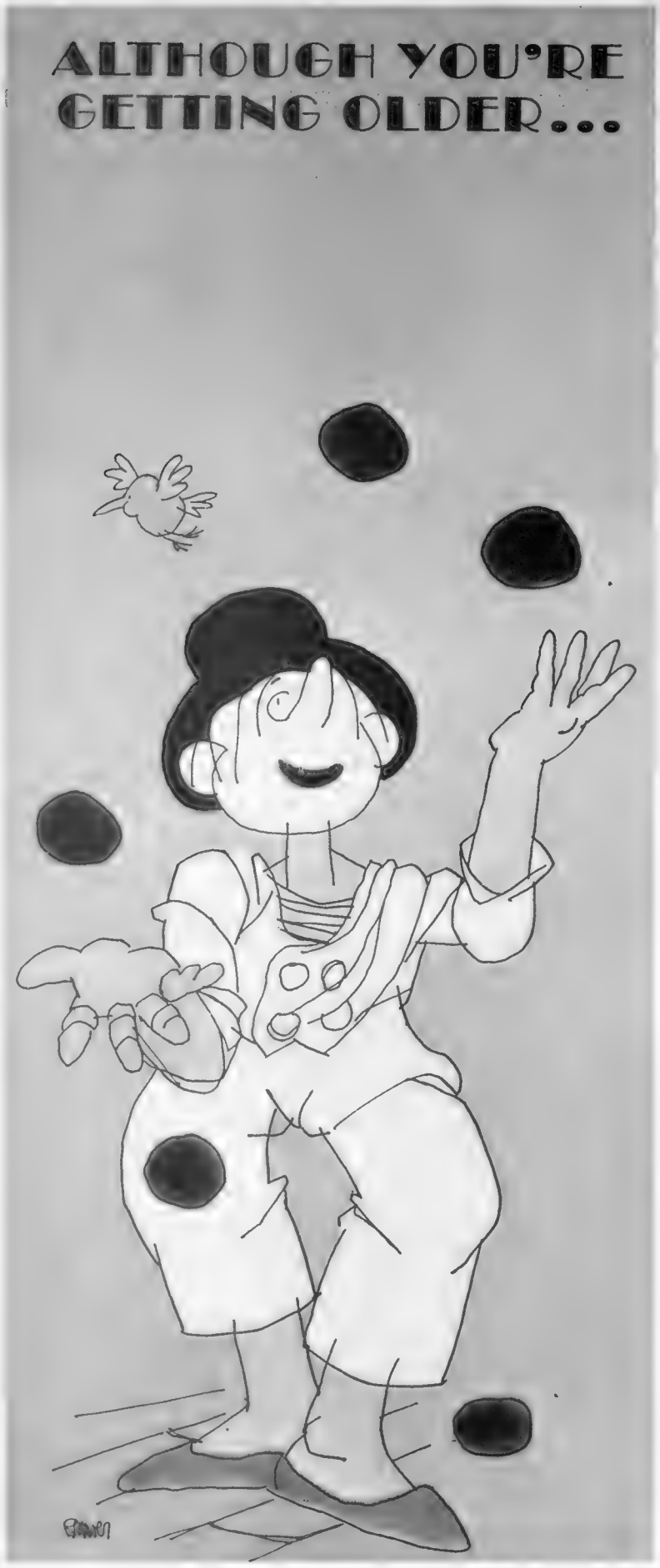
spend considerable time studying cards, why they exist and the various purposes for sending them. This understanding will be the basis for his funny gags and drawings. He should draw, design or write well or do all three. Writer-artists are the exception but he must know enough about the writing to translate and interpret effectively. The marriage of gag and art is as important with cards as with any other cartoon format. A good education is fundamental.

A newcomer's portfolio need not have all or any card designs, but the work should relate to the personality and personal quality needed for cards. We are looking for new approaches not currently on greeting cards.

It is easier to "read" an artist than a writer. The writer must create material specifically for cards if he wants to get consideration.

Prices and salaries vary to a considerable degree dependent upon quality of production. $50 gag payments and $100 and up for artwork have been commonplace for some time. Staff salaries are increasing to compete more fully with other media as the competition for creative talent, and competition at the retail market continues to intensify.

I am interested in, and involved with, projects other than cards, freelance, etc., but it is interesting that an increasing number of products are within the realm of greeting card company production such as books, calendars, stationery, note pads, plaques, wrapping paper, etc. ●



Report from PARADISE VALLEY

Here is an interview with Bil Keane, creator of THE FAMILY CIRCUS and CHANNEL CHUCKLES. He lives with his wife and five children in Paradise Valley, Arizona.

A phone call from CARTOONIST PROfiles.

Q: Why have you made your home and studio in the middle of the Arizona desert?

A: To avoid interviews.

Q: Living such a distance from other cartoonists, what do you miss most?

A: Their wives.

Q: You seem to be a man of few words.

A: Yes. I used to write captions for "Mr. Mum."

Q: How did you learn cartooning?

A: By imitating the OLD guys, like Mort Walker, Jack Tippit, Dick Cavalli . . .

Q: I know you're kidding. Those men are your contemporaries. How old are you?

A: 46.

Q: At this point in your life, Mr. Keane, have you any unrealized ambitions.

A: Yes. I hope to be 47. Please call me Bil.

Q: Your "Family Circus" is so typical of everyone's family. Is it based on your own real life?

A: On the contrary, my real life is based on the cartoon. If a particular family situation gets a laugh in the feature, I try to work it into our home the following week.

Q: Your cartoon is unique in format, Bil — it appears in a circle. How did you decide on this?

A: When I drew the border around the first cartoon, I reached for my ruler but picked up a compass by mistake.

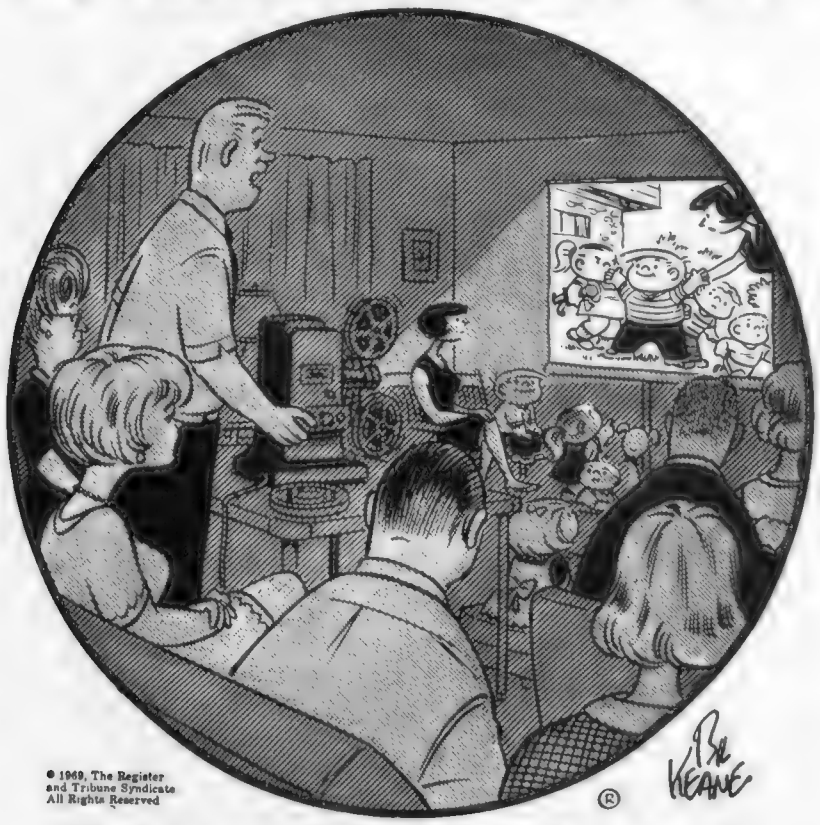
Q: And you've been going around in circles ever since!

A: On second thought, call me Mr. Keane.

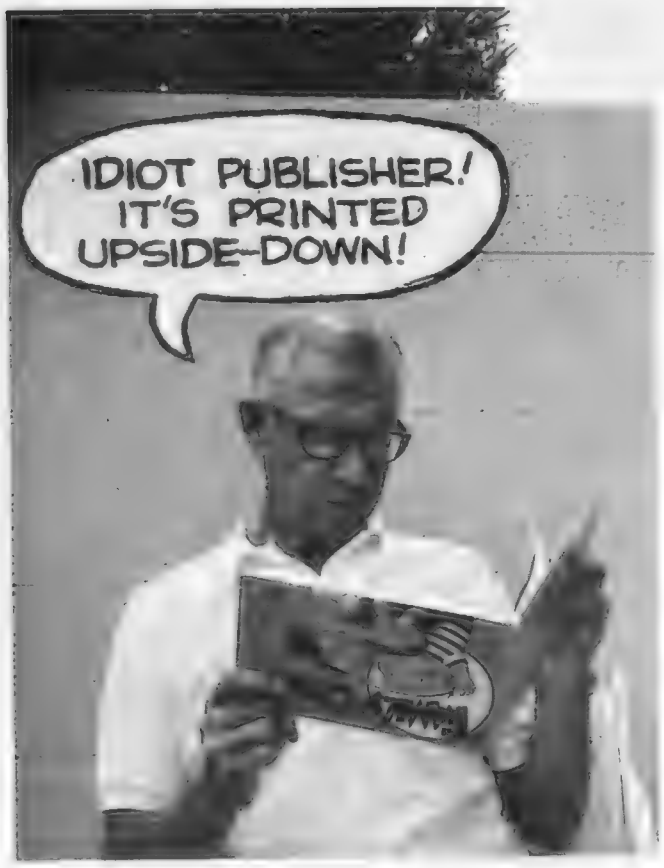
Q: How about the aging of your cartoon children? Dennis the Menace remains 5 years old and never grows beyond 6. Do you do this?

A: No, Hank Ketcham does it.

THE FAMILY CIRCUS **By Bil Keane**



"Except for a brief bathtub scene starring PJ, this picture has been rated 'G'."



Q: What I mean is do your characters grow older?

A: Yes, at the rate of one year in every four. "Family Circus" first appeared on February 29th, 1960, which was a leap year day. Consequently, every 4th year the characters take one giant leap for mankind.

Q: Now, if you could only get that system to work for YOU! What IS your age?

A: I'm still 46.

Q: Your humorous speeches are considered by many to be sharper and wittier than most stand-up comics deliver. What can you tell us about your personal appearances?

A: Well, I'm medium build, blue-eyed, wear glasses . . .

Q: Do you enjoy talking to people?

A: No, but it looks a little better than talking to myself. Actually, I am very selective about making speeches. I put a lot of time into preparing them and hold them down to a minimum. Otherwise, the time would cut into my tennis.

Q: Is tennis your means of relaxation?

A: Yes. My wife, Thel, and I enjoy playing almost daily and it's good exercise for a cartoonist.

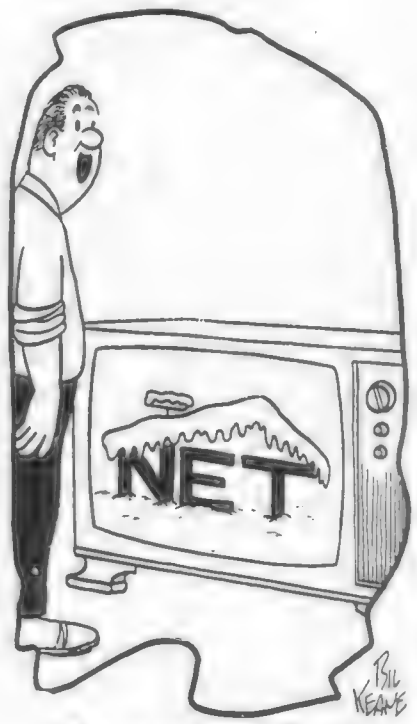
Q: Sounds like you've got quite a racket.

A: Out! Get out! Back to your gag writing for Jud Hurd's "Health Capsules".

Q: We haven't mentioned your other feature "Channel Chuckles".

Channel Chuckles
By Bil Keane

"Well, we got ONE of the kinks out of it."



"The snow has finally stopped on the educational channel."

"Parents, it is 10 p.m. Do you know where your children are?"

"You've killed a Volkswagen!"

How long have you been drawing that panel?

A: About three inches by one column.

Q: In what year was it introduced?

A: 1954. And it still goes on and on — like Ed Sullivan. But, funnier.

Q: In your earlier years you were a staff artist on the Philadelphia Bulletin. What did you draw?

A: A hundred and forty dollars a week.

Q: I mean, what kind of work did you do there?

A: Excellent.

Q: Was "Channel Chuckles" your first attempt at syndication?

A: No. In 1949, before Schulz hit, I tried a strip containing all kids and a dog.

Q: What was it called?

A: "Walnuts". It didn't make it, but, boy, did I come close with the title!

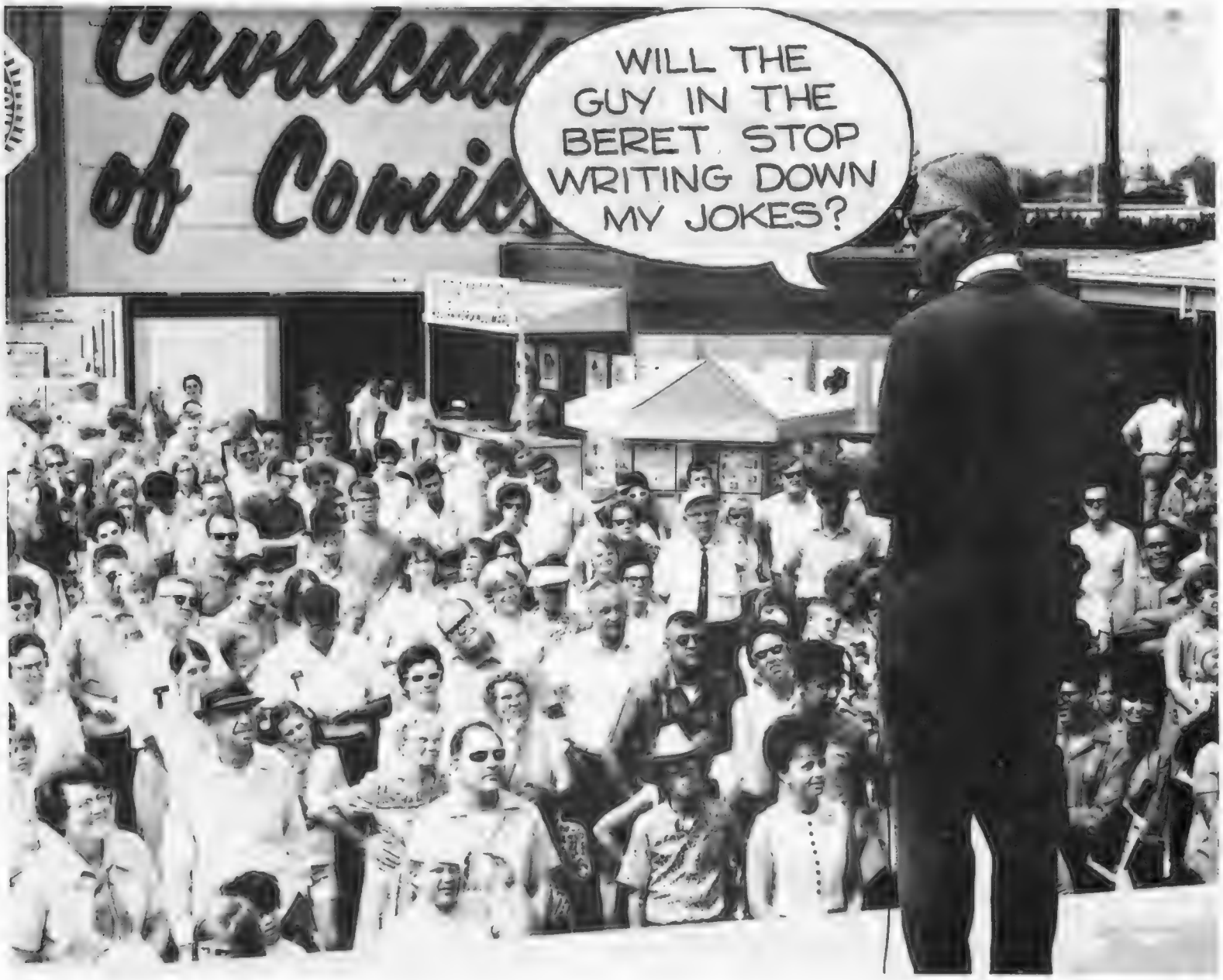
Q: What books have you on the market?

A: "Through the Year with the Family Circus", "Pun-Abridged Dictionary", "Channel Chuckles", "I Need a Hug", "Peace, Mommy, Peace!", and some others.

Q: How are they selling?

A: Through the newsstands and bookstores.

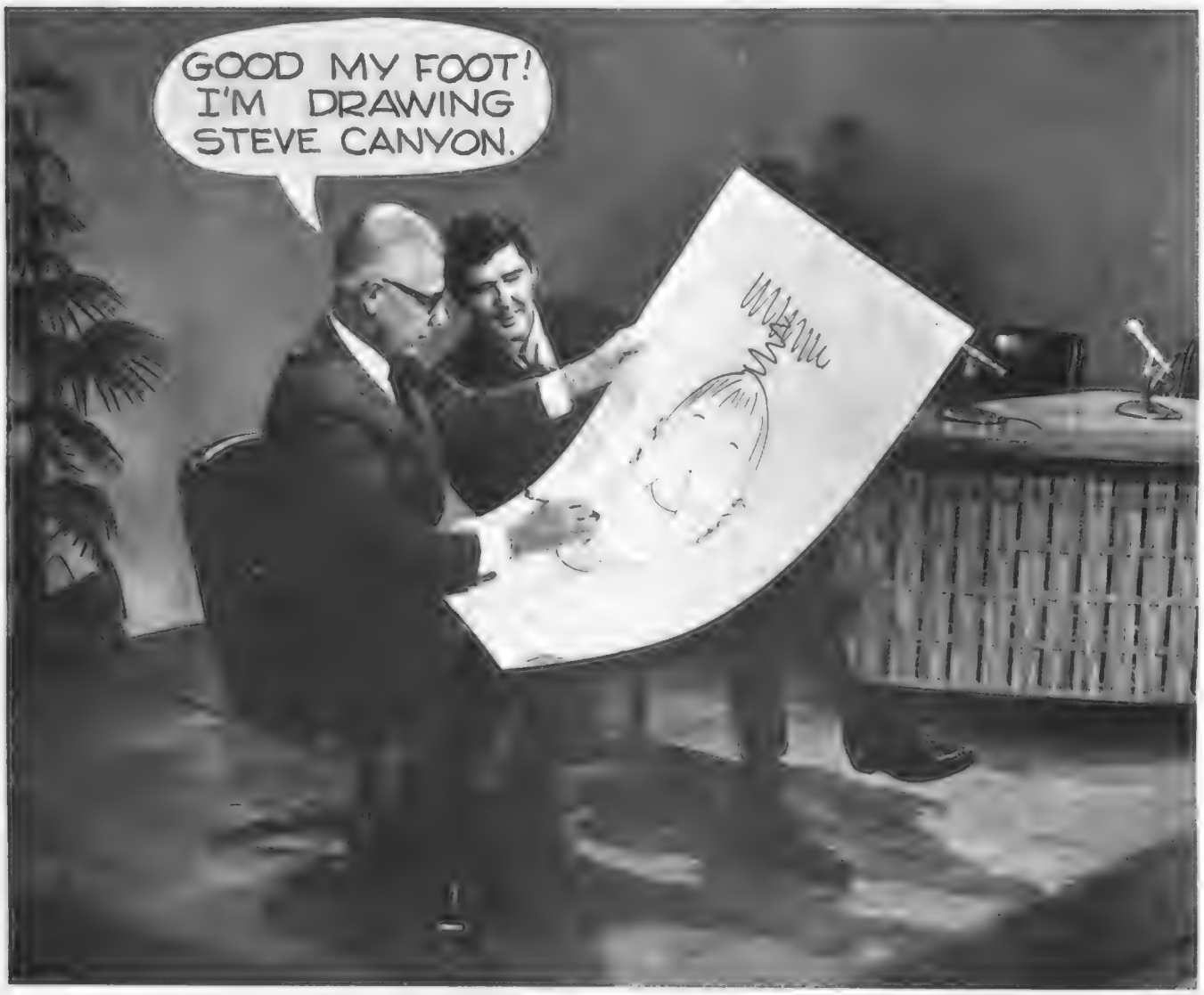
Bil Keane on-stage this fall at the Oklahoma State Fair.



THE FAMILY CIRCUS **By Bil Keane**

"On, Comet! On, Cupid! On, Donder and Nixon!"

"You used to WORK before you were married, didn't you, Mommy?"



Bil Keane on a recent CBS television show.

THE FAMILY CIRCUS **By Bil Keane**

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"Miss Helen changed our seats and I can't remember where I sit!"

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"You just THINK you do, Jeffy. Let's all sing a little song."

Q: A good number of cartoonists are donating their originals to Syracuse and other universities. Are you?

A: Our tax man advised my wife to keep the originals and donate ME to Syracuse.

Q: Would you care to give us some comments and opinions on some other cartoonists?

A: Sure. I think Chon Day is one of the most consistently good magazine guys going if his drawings weren't so overworked with detail. I also like his brother Ben Day — he draws with all those little dots.

Q: How about Dedini?

A: Finest escape artist who ever lived.

Q: Among the editorial cartoonists, who do you think is tops?

A: Well, I have an original from that guy on the Denver Post. It's one of the most beautiful political cartoons I've ever seen — an animal drawing.

Q: Oliphant?

A: No, a donkey.

Q: In the sports field who do you like?

A: Willie Mays, Joe Namath, Lou Alcindor . . .

Q: How about Willard Mullin?

A: He's funny with that derby, and so is Kayo and Uncle Willie.

Q: What's your opinion of "Andy Capp?"

A: I like the way he draws the polka dots on Daisy Mae's blouse.

Q: Some cartoonists get their ideas by thumbing through magazines, some take a walk, others start doodling. What do you do?

A: I take a nap.

Q: This prepares you for creative gag writing?

A: No, for tennis. At my age I even nap before going to bed.

Q: What is your age?

A: I've just turned 47. This is a long interview.

Q: In what direction would you say the future of cartooning lies?

A: I'd say in that direction over there.

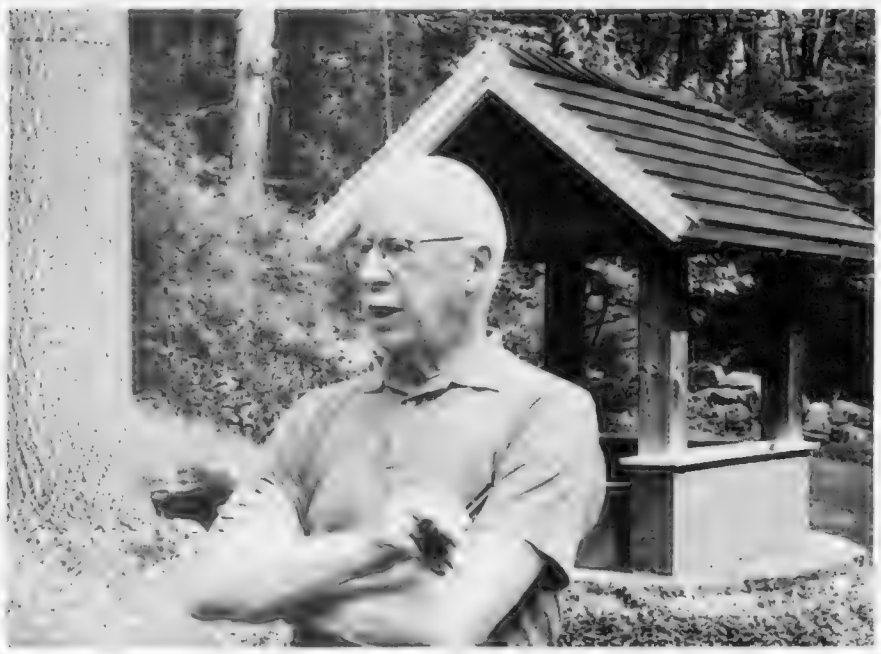
Q: This has been most interesting, Bil, I think. Thank you.

A: Don't mention it . . . to anybody! ●

HAL FOSTER

The photos on these two pages were taken at the West Redding, Connecticut home of Harold R. Foster, the creator of 'Prince Valiant' for King Features Syndicate. As we walked around the grounds of the Foster home, talking about Hal and his great career, we took note of an occasional comment he made. A few of these appear as captions for the pictures which were snapped by our photographer, Jim Ruth.

"I was no darn good at a lot of things but I was always good at drawing."



"I always read a lot but I never even finished grammar school."

"You learn to quick-sketch outdoors, in Winnipeg, because it's 20 or 30 below zero."

"When I got some formal instruction everything came together."

"Illustrating had something definite while painting landscapes seemed like artistic gymnastics."

"We rode our bicycles all the way from Winnipeg to Chicago."

"My success? I was lucky."

Photos by Jim Ruth

HAL FOSTER TRAVELS

As we all know, HAL FOSTER is famed for the extreme accuracy of his beautifully detailed backgrounds. One of the ways in which he accomplishes this is illustrated on these two pages. For instance, during his travels in Europe he has taken a great many color transparencies of castles and other bits of scenery which may be appropriate for including in 'Prince Valiant'. Hal was good enough to lend us some of these and the prints you see here were made from a few of those transparencies.

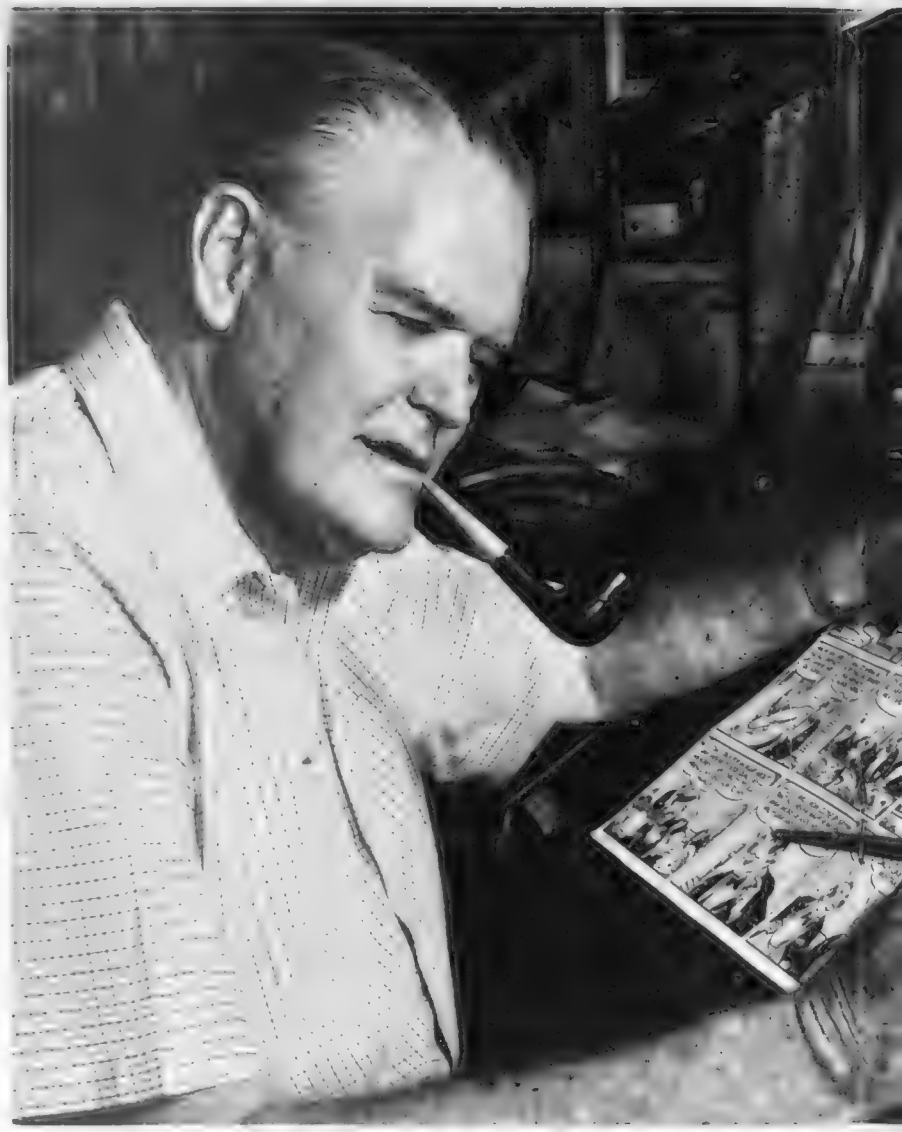
WITH CAMERA IN EUROPE

Mickey FIN

Reg. U. S. Pat. Office
McNaught Syndicate, Inc.
YOU'VE BEEN INVITED TO PLAY IN A GOLF TOURNAMENT?
YEAH! A PRO-AMATEUR AFFAIR AT THE NEW GRASSY LAWN CLUB!
8-14
WHAT'S A PRO-AMATEUR AFFAIR?
A PROFESSIONAL IS TEAMED UP WITH A GOOD AMATEUR, AND THE TEAM THAT SHOOTS THE LOWEST SCORE WINS!

LANK LEONARD, the creator of MICKEY FINN for the McNAUGHT SYNDICATE, recently wrote these reminiscences, for CARTOONIST PROfiles, of his long and colorful career. Lank lives in Miami Shores, Florida, and is one of quite a number of famous cartoonists who reside in the Florida area.

Born Jan. 2, 1896 in Port Chester, N.Y. Graduated from high school there in 1913. Always had a yen to draw, making the captions in the school's first year book, The Peningian — our graduating class sponsored it. Went to Pratt Institute, Brooklyn, to take a course in electrical engineering. It was my dad's idea. Born in the Hoytville section of Stamford, Conn., he had started on the New Haven Railroad as a water boy and worked his way up to passenger conductor. The New Haven Road was just then switching from steam to electricity and my dad was much impressed by the engineers who rode his trains. I lasted at Pratt exactly one week. My mother, who was a native of New Canaan, Conn., had graduated from the Merrill Business College in Stamford, so when I left Pratt, she figured a business background would be a good move. So for two years I went to the Eastman-Gaines Business College, 123rd St., & Lenox Ave., N.Y. City, taking the works, stenography, typing, bookkeeping, etc. My first job was with Port Chester's largest industry, The Russel, Burdsall and Ward Bolt & Nut Co. . . . as a bookkeeper. The plant had a little weekly paper and, the cartoon bug



LANK LEONARD

INN

By LANK LEONARD

McNaught Syndicate, Inc.

L IS
TH A
AND
OOTS
VINS!
THEY MAKE UP THE TEAMS BY PULLIN' NAMES OUT OF A HAT —OR SOMETHING?
YEAH! AND I PITY THE PRO WHO GETS HIM! HE'S ONLY PLAYED THREE TIMES THIS YEAR!
LANK LEONARD

still buzzing, I submitted drawings which were printed. This might have been the big urge, but basketball proved to be bigger, so nothing was done about the cartooning. Then came World War I. When I came home I went back to work at the "Bolt Works" and after a year, because of basketball, got a job with a factory representative company in New York, selling a new type of basketball shoe and other sport stuff, coast to coast. That was when the cartoon bug really began to buzz in earnest. Moving from city to city, I saw all the different political cartoonists in different papers every day, all the strips and panels that were then being syndicated. And then one day the first of many lucky breaks happened — in the car club of a train enroute from Sioux City to Omaha.

When I boarded the club car at Sioux City, I noticed an artist's large black portfolio leaning against the baggage that was piled up on the far side of the vestibule. A little white tag pasted on the middle of it, told me to whom it belonged — Clare Briggs, N.Y. Tribune Syndicate. Briggs, then at the peak of his great career, was on a promotion tour, visiting papers who ran his "When a fella needs a friend" etc. I was aware of this tour because I had read about it in various cities, and had seen his picture and also caricatures of him. So he was easy to pick out, once I was seated in the club car. He was surrounded with several friends, talking, so I had no chance to speak to him during the rather short run to Omaha. But upon arriving there, and going up to the Fontenelle Hotel to check in, I found him just signing the register ahead of me. When the bell hop took his key and bags and they headed for the elevator, the room-clerk swung the register around for me to sign and I made a mental note of the room number alongside of his name. The next morning I called the room, told him I was an ambitious young cartoonist hopeful, selling sporting goods at the moment, and would he give me a few minutes. He agreed, came up to my sample room, and remained with me for an hour. He was a golfer and showed interest in a line of Scotch clubs I was selling at the time, and I gave him a dozen balls before he left, in appreciation. Summed up, his advice was — "you have talent but it has to be developed. Hang on to this selling job but go to some art school or take some correspondence school course, nights, and in your spare time." Later, in Chicago, encouraged by the friendly way Briggs had handled me, I went in to see Carey Orr in the old Chicago Tribune Tower. Carey at that time had the page one spot on the Trib and I had been admiring his work for a long time. He, too, was most gracious and helpful — and echoed the advice that Briggs had given me, suggesting that I take a course he took when he was pitching ball in the old American Association — the W. L. Evans School of Cartooning course, Cleveland, Ohio. So, on my way back to New York, I made my regular stop at Cleveland, and went in and had a talk with Mr. W. L. Evans, a fine, friendly man . . . and signed up

WHEN A FELLER NEEDS A FRIEND
WHY DON'T YOU GO AND SLAP THEIR NASTY FACES- YOU SAID YOU WASN'T AFRAID OF NO-BODY IN THE WHOLE WORLD
OH MAMIE DEAR - MAY I SEE YOU HOME ?
OH HAROLD DARLING- KISS ME
MAKE THOSE HORRID BOYS STOP
BRIGGS

One of the famous cartoon series by Clare Briggs, to whom Lank Leonard refers in this story. This cartoon is reprinted from the book 'HOW TO DRAW CARTOONS' by Briggs, published in 1926 by Harper & Brothers.

for the 20 or 25 lessons. Incidentally, he said I was his "weirdo" student, insofar as mailing me the lessons was concerned — instead of the fixed home address of his average student, he would send me Lesson #5 to Tacoma, Wash., would get that lesson back for criticism from Sacramento, Calif., and be sending me Lesson #6 to Houston, Texas. Working the lessons in hotels at night and on trains making long hops, helped pass the time and helped keep me out of trouble. Everytime, thereafter, when I hit Chicago, I would drop in to see Carey and we became good friends. He liked to fish and I always had a sample Meisselbach Reel or a new set of Haye's Bass Bugs for him to try. Each visit I hoped he would say I was ready to take the jump, but it was not until about two years later that he finally gave me the go-ahead. I used to be in Chicago for weeks at a time and at Carey's suggestion had been going to the Academy of Fine Arts, life classes, at night. I had been doing the same thing in N.Y., going to the Art Students League nights to George B. Bridgman's life class. So when I got the okay from Carey, I headed back to N.Y., resigned my selling job, and headed for the Art Student's League to attend morning, afternoon and evening for one year. I figured with that one year on top of what I already had learned, I might be able to get a real pro job. I was single then, and had saved enough to cover me for one year. I got on the BMT subway at City Hall, heading for the League to enroll around-the-clock. And then I got another of my lucky breaks.

On the subway going uptown, I began to wonder if, instead of the round-the-clock attendance at the League, it might not be better to try to get a job at one of the newspaper art rooms, an art studio, or somewhere where I could be seeing real pros work — and continue to go to the league only at night. Then I thought of animation, and the possibility of getting placed with one of several then producing in N.Y. Because of the fact that a key animator at Bray Productions had just been stricken with appendicitis that very day, all the men remaining had to be moved up one notch and a vacancy was left at the bottom, so I went to work there the next day. My boss was Walter Lantz, of 'Woody Woodpecker' fame, and I worked for him for about a year.

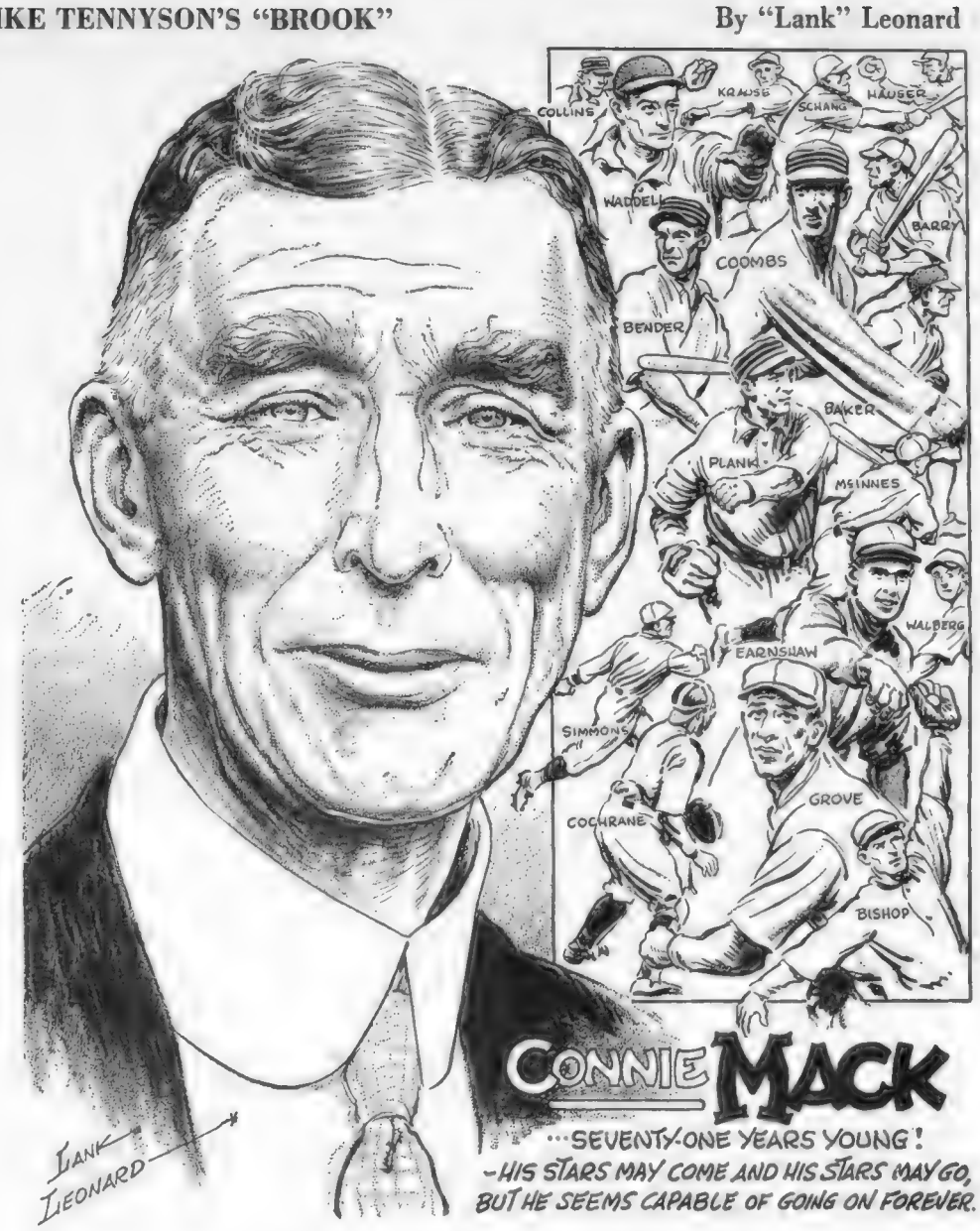
But my goal was to be a sports cartoonist — like Bob Edgren, Ed Hughes or Bob Ripley. Ripley was then doing his "Believe It Or Not" but I had admired his work for years when he was doing sports for the old N.Y. Globe. While with Bray Productions, I moonlighted a sport cartoon each week for a new baseball paper that started in New York called the "Weekly Baseball Guide." I used to rush my drawing down to the World Building at City Hall on my noon

hour. One day I learned that Dick Dorgan, brother of the famous 'Tad', was giving up a daily sports cartoon he had been doing for the George Matthew Adams Syndicate. Nat Fleischer, then the sports editor of the New York Telegram, had seen my cartoons in the 'Weekly Baseball Guide', and suggested that I go to see the Adams Syndicate and try to get the job of doing the sports cartoon. The cartoon accompanied a story written by a different sports specialist each day. I got the job. Fleischer, now the publisher of 'Ring' magazine, is still one of my dearest friends.

I hung on until 1936 when I started the Mickey Finn strip, and they were great years to be a sports cartoonist and writer in New York. The Yankees of Ruth and Gehrig, Dempsey and Tunney, Harry Greb and Mike McTigue, Barney Ross and Jimmy McLarnin. And Tilden and Richards, Sarazen and the Mighty Haig, Man O'War, Sande, the Zybyskos, Strangler Lewis. Maybe they're just as great today, but I don't think Paul Gallico was very far off when he dubbed it "Sport's Golden Era!"

I had made one try at the comic strip field before coming up with Mickey Finn. While still doing my sports feature for George Matthew Adams, I was approached by a New York private detective, named Sam Cohen, to draw a strip version of the old detective novel series "Nick Carter." Sam had made a deal with the author's family who still controlled the copyright and he would write the feature, I would draw it, and George Matthew Adams would syndicate it. It was a good idea on paper, but we soon realized that there wouldn't be much left for anyone after a four-way split. So we gave up the idea.

It was Charles V. McAdam of the McNaught Syndicate who dragged me away from the happy, free-loading sport beat. I met him



A Lank Leonard sports cartoon from 1934.

thru Frank Markey, top salesman at the Adams Service who was his closest pal. I had taken Markey to some big fight at Madison Square Garden and he had been most impressed by the good seats we had — I always got two from Margie Reagan, the secretary of the Garden's matchmaker, Jimmy Johnston. I had done Margie what she considered to be a great favor. So I always got good seats to fights, etc., and working press ringsides at the big outdoor shows. And Frank Markey, impressed by the good seats on the elevated section on the narrow side of the main floor, where, no matter how many stood up to see a knockdown, you always had a perfect view of the ring, said, "Boy-o-boy," I know a guy who'd give his right arm to have seats like this every week — Charley McAdam, president of the McNaught Syndicate." In those days there still was an amusement tax on free ducats and it was handled by the Garden in this way — their press dept., would send out a small coupon, to the people who rated free tickets. The recipient would take the coupon to the box office in the Garden lobby, turn in the coupon, pay the tax, and then would receive the free tickets. Well, the McNaught Syndicate rated two tickets and McAdam's secretary used to send an office boy up to the Garden with the coupons and

the tax money. And the box office men would give him a couple of lousy seats, 'way back on the sloping rear section of the ground floor where the fighters in the ring looked like Singer Midgets doing a hula through a veil of smoke. So the following week, after Markey had taken me over to McNaught in the Times Building on that island in Times Square, and introduced me to Charlie, I picked up his coupons each week and Margie saw to it that I got two additional super-seats next to mine. Charlie was a great fight fan and looked forward to those seats every week, and to the trips down to the dressing rooms to meet the fighters. I was playing pretty good golf in those days, respectable at least, and he heard about it. He was a low handicap golfer himself and invited me up to his summer home at Lake Mahopac, N.Y. for a round. I had a pretty good day, long putts dropping, and that night Charlie said, "Young fella, one of these days I want you in my syndicate. We can have a lot of fun playing golf together." And in later years we sure did!

I got the idea for Mickey Finn while still with the George Matthew Adams Service. Wrestling was booming in the early thirties under the promotion of Jack Curley with Londos, Lewis and the Zybyskos, et al, packing the Garden week after week. Mickey was to be a big, dumb wrestler. I talked the idea over with George Matthew Adams and while he liked the character and what I planned to do with it, he did not like the name. So I changed the name from Mickey Finn to Hector Hicks — "Hector at the Bridge" and "Hicks" typifying the big, good-natured clown. I drew up six weeks of dailies and the Adams Service took them out. It didn't get off the ground. However, I wasn't too greatly concerned — I still had my sport feature going strong, was doing pages for The Ring Magazine, and special drawings for Taylor Spink's "Sporting News" out in St. Louis — and I was reluctant to give up the free-and-easy, plenty-of-time-for-golf, the friendships and the free-loading of the sports beat. But I was still bugged by the fact that the strip hadn't clicked and I was anxious to learn if it was because of me, or because of the Depression which was then on, or whether the idea, the character, lacked what I thought it had. So I went to McAdam for an opinion. And he was impressed by the strip, said he never would have switched the name, and said someday he'd like to give it a shot — as Mickey Finn — but that he was too involved with other features at the moment to take it on — and I should be patient and wait. The wait wasn't to be long. Will Rogers was McNaught's top feature, one of the great ones of all time, irreplaceable. And then the sad news came of his death with Wiley Post in that tragic plane crash. So Mc-

This is the way Mickey looked when the strip started in 1936.

Naught was suddenly faced with taking on several new features in an attempt to fill part of the void. And McAdam remembered the strip I had shown him — and I got a call.

Charley and I had a number of conferences. An old time strip had been one of his favorites as a boy growing up — Clarence the Cop — and he suggested making my leading character, Mickey Finn, into a cop instead of the big clownish wrestler I had in mind. I wasn't completely sold at first, but in Port Chester we had a lovable cop named Mickey Brennan, who later became chief of the department. And the day after McAdam had suggested the cop angle, I happened to be passing a four-way intersection in Port Chester where Mickey Brennan was on traffic duty. School was just coming out, it was about 3:15, and he was surrounded by kids, all laughing and pushing him around. It developed that he had taken an apple from one of the kids and was pretending that he was going to take a bite out of it. Well, that sold me! He had traffic tied up in four directions, horns were blowing, and I saw right there the kind of a character McAdam was after, and that was the kind Mickey Finn became. Charlie took the strip out on the road, five or six weeks of dailies and one Sunday page, and being the super-salesman he was, put it over in no time. I gave the George Matthew Adams Service a

'Uncle Phil' — now the dominant character in Lank's strip.

A MICKEY FINN Sunday Page.

Mickey FINN
By LANK LEONARD
McNaught Syndicate, Inc.
BOY-O-BOY! THEY SURE ARE MAKING SWELL CAMPING EQUIPMENT THESE DAYS!
YES! CAMPING HAS BECOME VERY POPULAR!
HMM! WHY NOT?
BUT PHILIP—
NO BUTS, ANNIE! I'LL TAKE LITTLE TOMMY ALONG, TOO!
THEY'LL HAVE THE TIME OF THEIR LIVES!
IT SLEEPS THREE AND CAN BE PUT UP IN FIVE MINUTES!
I'LL TAKE IT!
ON SALE NOW! THE "ITTYBITTY" CAMPING COMBO
VENTILATED TENT
SELF-INFLATING RUBBER MATTRESS
PHIL TOOK SUNNY AND TOMMY ON A CAMPING TRIP?
YEAH—OVER THE WEEK-END! UP IN THE BLACK WOODS!
IT'LL BE A BIG THRILL FOR 'EM, MA—SLEEPIN' IN A TENT—AND EVERYTHING!
I STILL SAY THEY'LL BOTH WANT TO COME HOME AS SOON AS IT GETS DARK!
MIGHTN'T WE BE ATTACKED BY WILD ANIMALS, UNCLE PHIL?
NONSENSE! WE'RE THREE BRAVE PIONEERS OPENING UP THE WEST! REMEMBER? NOW GO TO SLEEP!
A GOOFY-LOOKIN' CHARACTER—WITH TWO KIDS?
YEP! THAT'S WHERE EVERYBODY'S GOIN'—TO GET A PEEK AT HIM!
ZZZ
ZZZ
?
EEK! EEK! CRACK! CRUNCH! KITCH, KITCH! WIK, WIK, WIK!
WHOOOOOO WHOOOOOO
!
Reg. U. S. Pat. Office
7-16
I TOLD YOU, PHILIP!
YEAH! THEY'RE TOO YOUNG FOR IT YET!
LANK LEONARD

PHIL SHOULDN'T PLAY IN THAT GOLF TOURNAMENT, MICKEY!
I KNOW IT, TOM! HE'S ONLY PLAYED THREE TIMES THIS YEAR!
SHERIFF PHILIP FINN — PRIVATE
8-15
EXACTLY! AND HE COULD HARDLY BREAK A HUNDRED WHEN HE WAS PLAYING EVERY DAY! HE'LL UPSET ANY PRO HE'S TEAMED WITH!
LET'S GO IN AND TALK TO HIM!
THERE'LL BE A BIG CROWD WATCHING THOSE PROS—AND YOU WOULDN'T WANT PEOPLE TO SEE YOU HACKING AROUND!
DON'T BE SILLY, MICHAEL! A FEW BUCKETS OF PRACTICE BALLS AND I'LL BE RIGHT BACK ON MY GAME!
Reg. U. S. Pat. Office McNaught Syndicate, Inc.
LANK LEONARD

month's notice, kept on doing the sports feature for that period, and we parted good friends. It had been a long and happy association.

I patterned Mickey Finn after people who were close to me. I gave him Jimmy Braddock's hair, Lou Gehrig's dimples, and my own little nose. His mother was my own mother, with added weight. Like myself, Mickey's father had passed on, so the man about the house was his Uncle Philip Finn. And I fashioned "Uncle Phil" after my own uncle, Philip Smith, who drove one of those fringe on top buggies that met the trains at the New Canaan railroad station — for the Gil Stevens' Livery Stable. Tom Collins, Mickey's pal, was a copy of a golf pro I knew at White Sulphur Springs, Al McCoy. And Clancy, who ran the restaurant where Uncle Phil hung out with the members of his lodge, The Ancient and Amalgamated Order of American Grenadiers, was fashioned after the way my own swell father looked before he trimmed his handle-bar mustache. I wondered back there in 1936, how long I could keep the strip going — writing it, drawing it, six dailies and a Sunday page. It used to haunt me, the bottom of the barrel seemed to be where I lived. But as time went on, it became easier instead of more difficult, and while some may have looked upon it as a grind, it actually became a labor of love, the characters almost seeming to live, to be real flesh and blood. As the years slipped by Mickey's Uncle Phil became more and more important as a flexible character who could blunder into humorous situations and the fan mail showed that readers saw in him a reflection of someone in their own family — his stubbornness and other human frailties — so gradually I let him crown Mickey off the center of the stage. Elected sheriff, by mistake, he appointed Mickey one of his deputies, and for years now has served as the main cog in the daily continuity and the Sunday page — with Mickey serving more as a foil.

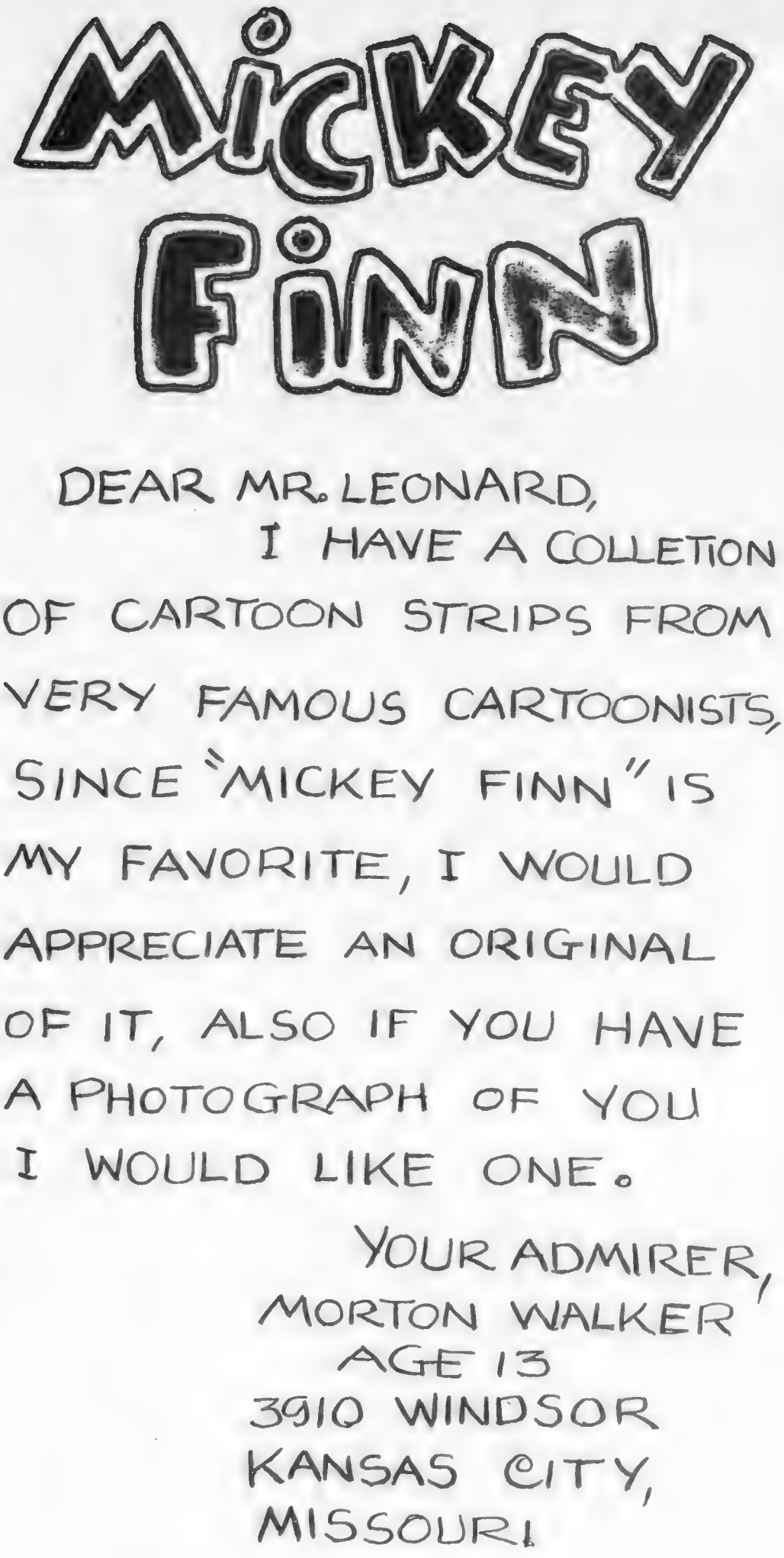
Having good assistants has helped tremendously to keep the strip rolling along. Ray McGill, who later was with Chic Young and Blondie, was my first one. Then came Morris Weiss, fresh out of Commerce High in New

PHIL SURE WILL BE OVER HIS HEAD IN THAT TOURNAMENT! A LOT OF FAMOUS PROS ARE ENTERED!
YEAH! THEY'RE COMIN' FROM MILES AROUND!
8-16
GRASSY LAWN'S PRO-AM DRAWS CLASSY FIELD
WHEN WILL PHIL KNOW WHICH PRO IS GOING TO BE HIS PARTNER?
TONIGHT! THERE'S A BIG DINNER AT THE CLUB—AND THE TEAMS WILL BE DRAWN!
LANK LEONARD
TEAM NUMBER 13!
AMATEUR—SHERIFF PHILIP FINN! PROFESSIONAL—CY PATRATIS, OF THE SQUEEDUNK COUNTRY CLUB!
AMATEUR
PROFESSIONAL
?
Reg. U. S. Pat. Office
Vaught Syndicate, Inc.

PHIL'S PRO PARTNER IS A GUY NAMED PATRATIS —CY PATRATIS OF THE SQUEEDUNK COUNTRY CLUB!
PATRATIS? NEVER HEARD OF HIM!
8-17
TEAMS NAMED FOR BIG PRO-AM
DID YOU MEET HIM AT THE DINNER, UNCLE PHIL?
NO! HE'S FROM SOME CLUB UPSTATE—AND WON'T ARRIVE UNTIL TOMORROW MORNING!
Reg. U. S. Pat. Office McNaught Syndicate, Inc.
LANK LEONARD
I'LL BE DRIVING DOWN TONIGHT WITH A LOAD OF LETTUCE, CY —AND I'LL BE GLAD TO TAKE YOU ALONG!
SWELL, JACK! I'LL SURE APPRECIATE IT!

York and teeming with ambition. When Morris went into World War II, I turned to local Port Chester boys. Johnny Vita came first — and you may remember the day he made Page One, Nation wide. Like Morris, he had gone into the Army, and when our troops moved into Rome, he climbed up on Mussolini's balcony and did an impersonation in Italian, of old Musso that was a work of art — with the still and news reel cameras clicking throughout. After he had left me, his younger brother Allie Vita filled his shoes until he went into the Navy. Allie, today, is a successful advertising artist in Port Chester, and Johnny is a specialist on color and backgrounds at some N.Y. Movie studio. Allie was followed by another Port Chester boy, Larry Tullapano and Larry now is also with one of the big animating outfits in N.Y. Then came Tony DiPreta who was with me for years until he started doing Joe Palooka. After Tony came Martin Bailey, who had drawn "Mickey" for the comic books, and then Morris Weiss again. Morris is still grinding away at my side today and also writing the Joe Palooka dailies. Each has contributed greatly to Mickey's long life, and I am most grateful to them all. And speaking of helpmates, my wife, Florence, surely rates a spotlight bow from the center of the stage. How she ever has put up with all the frustrations due to the never ending deadline battle, I'll never know. Fortunately we were blessed with two children, and rearing them helped her to accept the fact that ideas do not come easy and that cartoonists usually are too tied up to have much of a social life — especially when golf keeps sticking its head into the picture, too. Our oldest, Nancy, is now Mrs. Julian A. Woodcock, mother of two little girls, and living in Dusseldorf, Germany, where her husband is a member of the European staff of McKinsey & Co., the New York

PHIL HAS ALREADY GONE TO THE TOURNAMENT?
YES! HE AND HIS PARTNER ARE TEEING OFF AT TEN O'CLOCK, AND HE WANTED TO HIT A FEW BALLS FIRST!
8-19
YOUR PARTNER IS ON THE PRACTICE TEE RIGHT NOW, MR. PATRATIS!
HE IS? WELL, LET'S GO RIGHT OVER!
THAT'S HIM!
HMM! HE LOOKS GOOD!
WELL, I FINALLY HIT ONE!
WHACK!
LANK LEONARD
Reg. U. S. Pat. Office McNaught Syndicate, Inc



Letter and cartoon sent to Lank by the 13-year-old MORT WALKER, who is now the famous creator of BEETLE BAILEY, HI & LOIS, and BONER's ARK! Lank says this is one of his most prized possessions.

management consultant firm; and Jimmy, our son, who is shooting to be an architect, and is now completing his final year at the Miami Country Day School.

The following are a few additional questions we asked Lank recently and his answers:

Q: Have any of the young people who have written in to you, requesting autographed originals, saying they were ambitious to become cartoonists, ever made the grade?

A: The answer is a definite yes. And I mention one most impressive case. Recently I sold my home in Port Chester, N.Y., and had all sorts of old data sent down to my home here in Florida — records, files, books, etc. And in riffling through one of the old "Fan Mail" files, I came upon an envelope from a 13 year old boy in Kansas City named Morton Walker. It contained a drawing he had made of Mickey Finn, in color, and a request for an original. Today that 13-year old boy is the famous Mort Walker, creator of the fabulously successful "Beetle Bailey" comic strip and co-producer of several others.

Q: Do you have any method of starting your mind working when you're ready to get ideas?

A: No regular method. I read a lot — daily papers, most of the columnists, magazines, etc. and watch TV, day and night — while drawing (when writing, of course, I turn it off.) But I think the current story that may be running in the strip is constantly in my mind — how to improve it, how to end it with a better punch, etc. and, of course, thinking about the "next" story is always flitting around inside your head (the reading of papers, news items, TV trends, can influence this "next" story — give you an idea for a timely sequence.)

Q: Is there anything you'd like to say about the cartooning profession?

A: I think it is a fabulous profession. It's the one I always wanted and I'm most grateful to the Lord for giving me the opportunity to break into it. I was lucky in so many ways, had so many "breaks." I guess I was just meant to be a cartoonist. And the company is so grand — what other profession has so many swell guys in it? ●

MORTON WALKER
FROM A FAMOUS
CARTOONIST
LANK LEONARD

STEVE CANYON Goes To School!

Milt Caniff tells us that STEVE CANYON now is assisting language instructors in the teaching of English to American Indian children.

At the Intermountain Indian School, Brigham City, Utah, which is run by the Bureau of Indian affairs of the Department of the Interior, there is an enrollment of more than 1,500 Navajo students. The majority of them begin school speaking very little English. Very important on the campus, therefore, are the two Language Laboratories which feature a highly successful "English as a Second Language" program.

Glen D. Johnson, a language teacher in the school, experimenting with new methods of instruction, discovered that the use of comic strips could help in motivating the students. Mr. Johnson wrote to Caniff telling him that "Steve Canyon" had proved especially effective. "It has a good story line, dialogue, and interesting characters," Mr. Johnson declared, "as well as depth. The last is very important as the students are able to read captions and dialogue, but what I'm after is to express what a character feels. Sometimes it is necessary to spend twenty minutes on what a facial expression might mean."

At the teacher's request, Mr. Caniff has supplied Johnson with glossy proofs of an entire continuity — that dealing with Madame Hook — as well as background information about Steve Canyon himself. Mr. Johnson will program this material, preparing transparencies for an overhead projector, a taped introduction, and a book of continuity and suggestions for teachers. ●

ROY CRANE and Buz Sawyer

1962 Photo (L to R) of Jud Hurd (CARTOONIST PROfiles), Roy Crane (BUZ SAWYER), and Bob Montana (ARCHIE).

In Issue #3 of CARTOONIST PROfiles we reproduced some of the pages from Roy Crane's great scrapbook entitled 'How to Draw Buz Sawyer'. (BUZ SAWYER, of course, is the strip which Crane has done for KING FEATURES SYNDICATE for many years) Following are some additional selections from what is in reality a big textbook on how to use the 'Craftint' shading medium effectively. It was prepared originally by Crane as a guide for the use of Roy's artist assistant, Hank Schlensker, and was donated by Roy to the Syracuse University Manuscript Collection some years ago. Once again, we'd like to explain that, as a rule, Crane pasted newspaper clippings of 'Buz Sawyer' in the scrapbook to illustrate his points, and time has taken its toll of some of the newsprint. So, regretfully, we've had to omit many drawings. Even the clearer ones we've included don't always do full justice to the Crane technique. All of the comments you will find under the drawings are in Roy Crane's own words.

Atmosphere

When it can add interest to a strip, use it. Use any device that will attract the attention of readers.

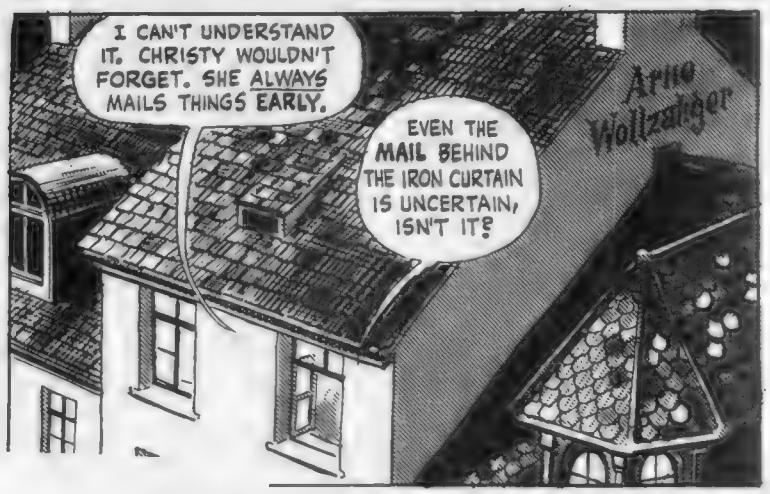
Dark, foreboding atmosphere

Regal atmosphere — note depth obtained by placing objects in different planes.

WHY, OF COURSE! AND MY BOAT IS EXACTLY LIKE YOURS, EXCEPT THAT MINE IS IN TIPTOP CONDITION. GOOD! THEN PERMIT ME TO EXCHANGE BOATS WITH YOU, MR. SAWYER. I INSIST.
Copr. 1948, King Features Syndicate, Inc., World rights reserved.
Roy Crane 1-12

When they're talking about a boat, draw a boat.

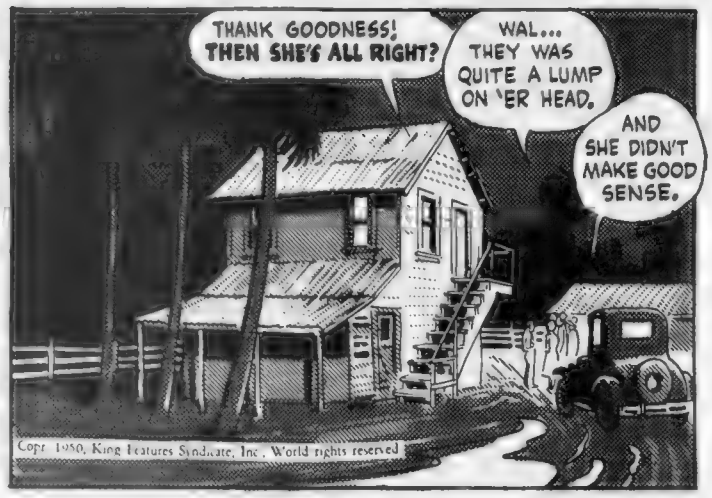
Atmosphere


I CAN'T UNDERSTAND IT. CHRISTY WOULDN'T FORGET. SHE ALWAYS MAILS THINGS EARLY.
EVEN THE MAIL BEHIND THE IRON CURTAIN IS UNCERTAIN, ISN'T IT?
Arno Wollzahger

Using atmosphere for variety in a talking strip. Note pen lines were used on roofs to the left. Ben Day on the roof to the right.

Make the most of odd shapes

Honeymoon-charm


THANK GOODNESS! THEN SHE'S ALL RIGHT?
WAL... THEY WAS QUITE A LUMP ON 'ER HEAD.
AND SHE DIDN'T MAKE GOOD SENSE.
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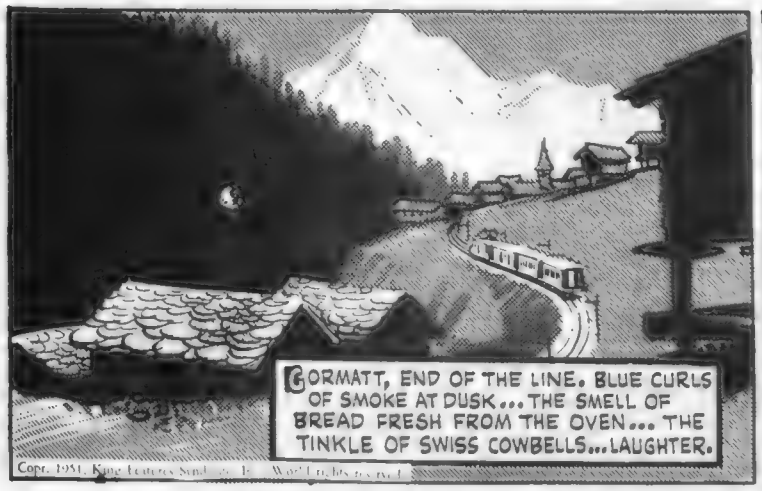
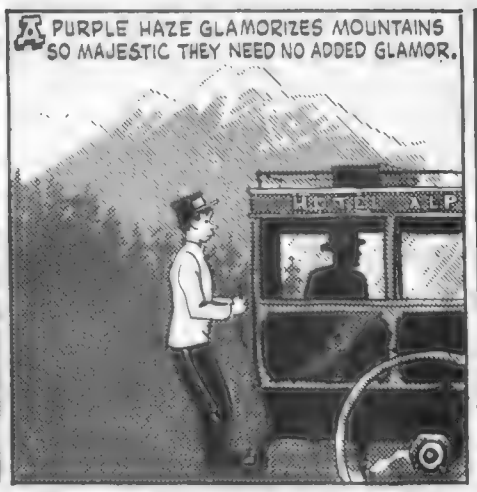
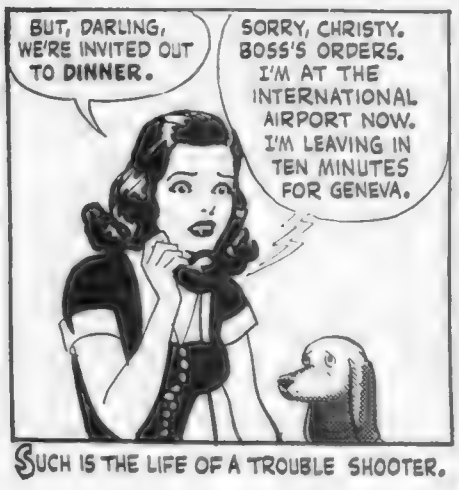
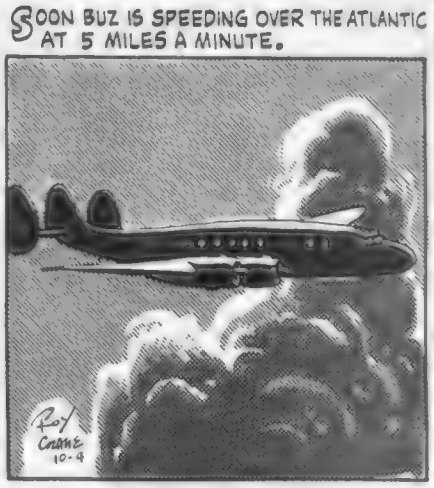
Backwoods

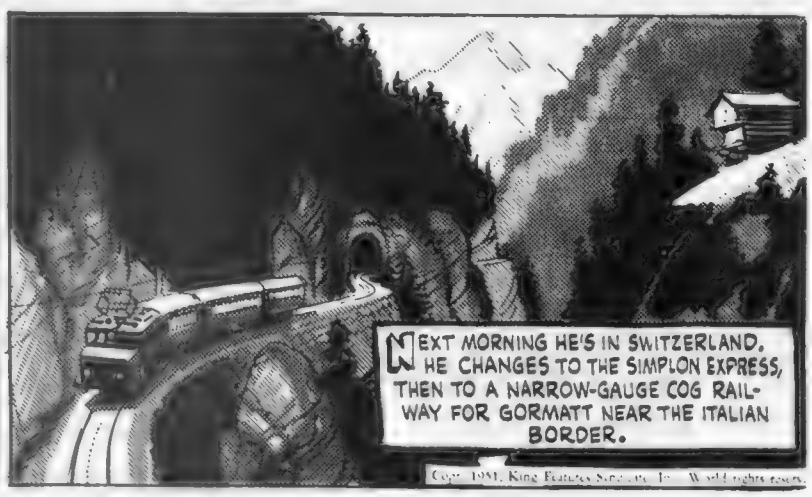

GORMATT, END OF THE LINE. BLUE CURLS OF SMOKE AT DUSK... THE SMELL OF BREAD FRESH FROM THE OVEN... THE TINKLE OF SWISS COWBELLS... LAUGHTER.



THE VIEW FROM BUZ'S ROOM IS MAGNIFICENT. SURELY NO VALLEY IN ALL THE WORLD COULD BE MORE PEACEFUL, YET HERE LIVES A MAN WHO IS CAUSING FINANCIAL HAVOC, DEATH.


BUT, DARLING, WE'RE INVITED OUT TO DINNER.
SORRY, CHRISTY. BOSS'S ORDERS. I'M AT THE INTERNATIONAL AIRPORT NOW. I'M LEAVING IN TEN MINUTES FOR GENEVA.
SUCH IS THE LIFE OF A TROUBLE SHOOTER.



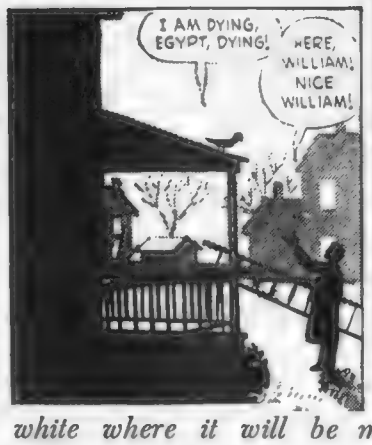

NEXT MORNING HE'S IN SWITZERLAND. HE CHANGES TO THE SIMPLON EXPRESS, THEN TO A NARROW-GAUGE COG RAILWAY FOR GORMATT NEAR THE ITALIAN BORDER.

Night

I think I'm the only cartoonist who doesn't avoid night scenes. I love them. I love them because of the brilliant contrasts and color.

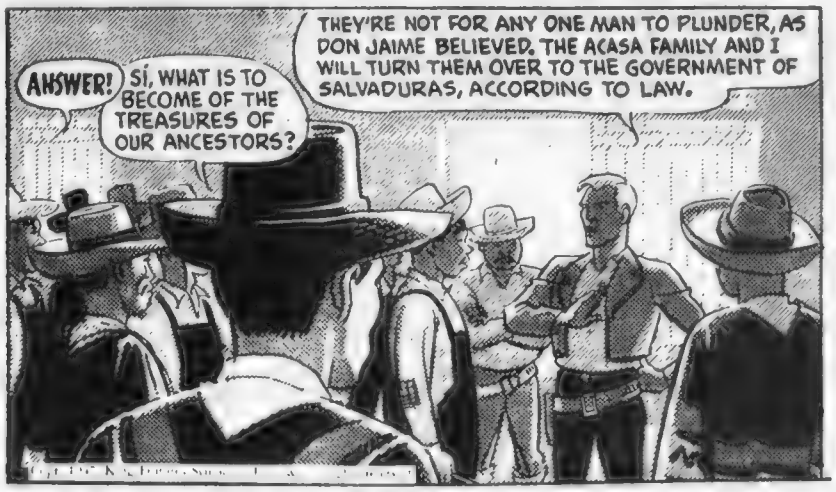
Lantern light

OH, MY DARLING! MY DARLING!
HE'S LUCKY. ANOTHER TEN MINUTES, AND THOSE LIONS WOULD HAVE HAD HIM OUT OF THAT TREE.
Copr. 1949, King Features Syndicate, Inc., World rights reserved.



Spotlight

Use white where it will be most effective.


AHSWER!
SÍ, WHAT IS TO BECOME OF THE TREASURES OF OUR ANCESTORS?
THEY'RE NOT FOR ANY ONE MAN TO PLUNDER, AS DON JAIME BELIEVED. THE ACASA FAMILY AND I WILL TURN THEM OVER TO THE GOVERNMENT OF SALVADURAS, ACCORDING TO LAW.

Shaded figures with light beyond them.

SOMETIMES, BEFORE YOU KNOW IT, HER HAND IS IN YOURS, AND THE WHOLE WIDE WORLD IS NOTHING BUT YOU, THE GIRL AND THE MOON.
Copr. 1951, King Features Syndicate, Inc., World rights reserved.

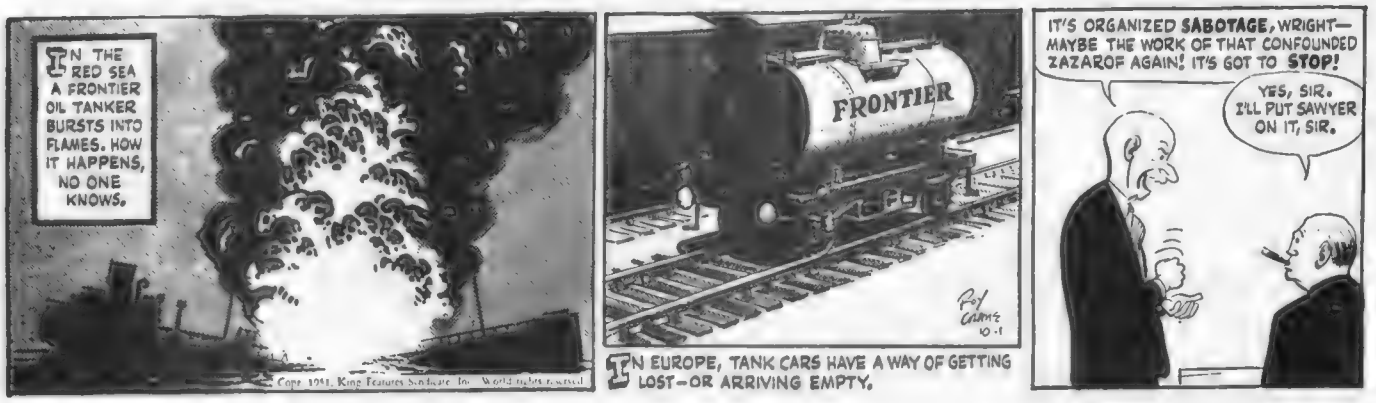
Ah, the moon!

Night

LIONS!
A PACK OF THEM!
POW POW
HIT TWO OF THE BEGGARS. NOW LET'S TURN THE SPOTLIGHT UP THERE. THEY'VE TREED SOMETHING.
EEEEE! IT'S BUZ!
Roy Crane
Copr. 1949, King Features Syndicate, Inc., World rights reserved.
IT'S BARELY MIDNIGHT. BUZ IS ASLEEP—EVEN THE KRAUTS ARE ASLEEP. WHAT I NEED IS A CUP OF COFFEE.
SUDDENLY, SWEENEY IS WIDE AWAKE.
WHAT ARE YOU DOING UP?
I'M COLD.

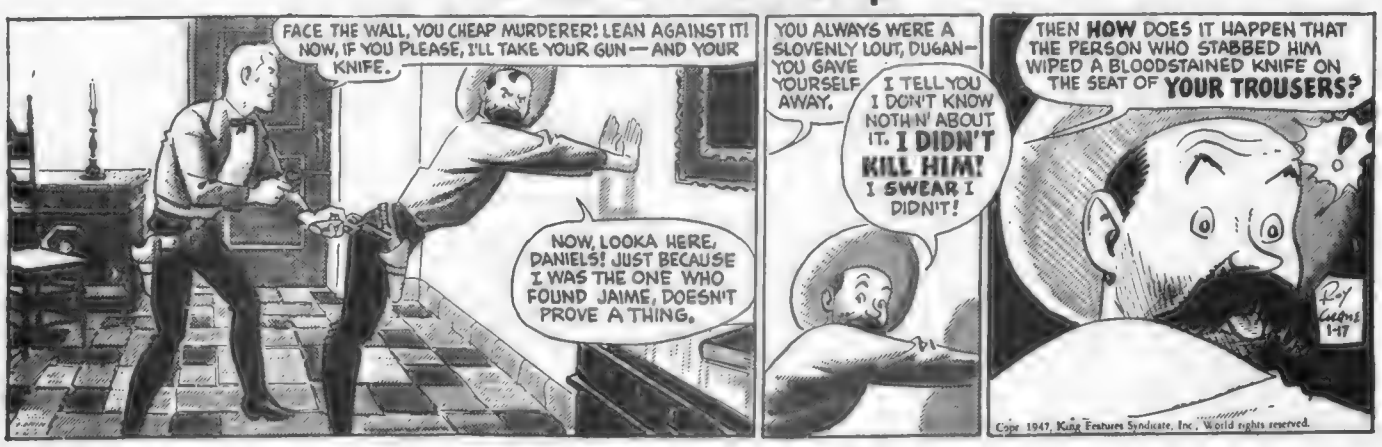
RULE:
No matter how dark the night, or how black the cave, there must *be white.*

The GADGET strip!


IN THE RED SEA A FRONTIER OIL TANKER BURSTS INTO FLAMES. HOW IT HAPPENS, NO ONE KNOWS.
FRONTIER
IN EUROPE, TANK CARS HAVE A WAY OF GETTING LOST—OR ARRIVING EMPTY.
IT'S ORGANIZED SABOTAGE, WRIGHT—MAYBE THE WORK OF THAT CONFOUNDED ZAZAROF AGAIN! IT'S GOT TO STOP!
YES, SIR. I'LL PUT SAWYER ON IT, SIR.

Generally easy. Just think of a way of drawing gadgets interestingly.

The REPETITION strip!


FACE THE WALL, YOU CHEAP MURDERER! LEAN AGAINST IT! NOW, IF YOU PLEASE, I'LL TAKE YOUR GUN—AND YOUR KNIFE.
NOW, LOOKA HERE, DANIELS! JUST BECAUSE I WAS THE ONE WHO FOUND JAIME, DOESN'T PROVE A THING.
YOU ALWAYS WERE A SLOVENLY LOUT, DUGAN—YOU GAVE YOURSELF AWAY.
I TELL YOU I DON'T KNOW NOTH'N' ABOUT IT. I DIDN'T KILL HIM! I SWEAR I DIDN'T!
THEN HOW DOES IT HAPPEN THAT THE PERSON WHO STABBED HIM WIPED A BLOODSTAINED KNIFE ON THE SEAT OF YOUR TROUSERS?
Roy Crane 1-17
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Copy calls for a man to be leaning against the wall in three pictures! Use your noodle, chum and perhaps you can make it interesting.

The EVERYTHING strip!

ON THEIR SECOND FLIGHT TO THE EAST COAST, BUZ AND SWEENEY FIND MOST OF THE PACK ICE BLOWN OUT TO SEA. THEY FLY UP THE COAST, LOOKING FOR SIGNS OF LIFE. NO LUCK.
THEY COME BACK AT A LOWER ALTITUDE.
LOOK BUZ! LOOK!
MAYBE IT'S THE MAD BARON!
OKAY, GET THE PARACHUTE READY. WE'LL TRY THE FRIENDLY APPROACH.

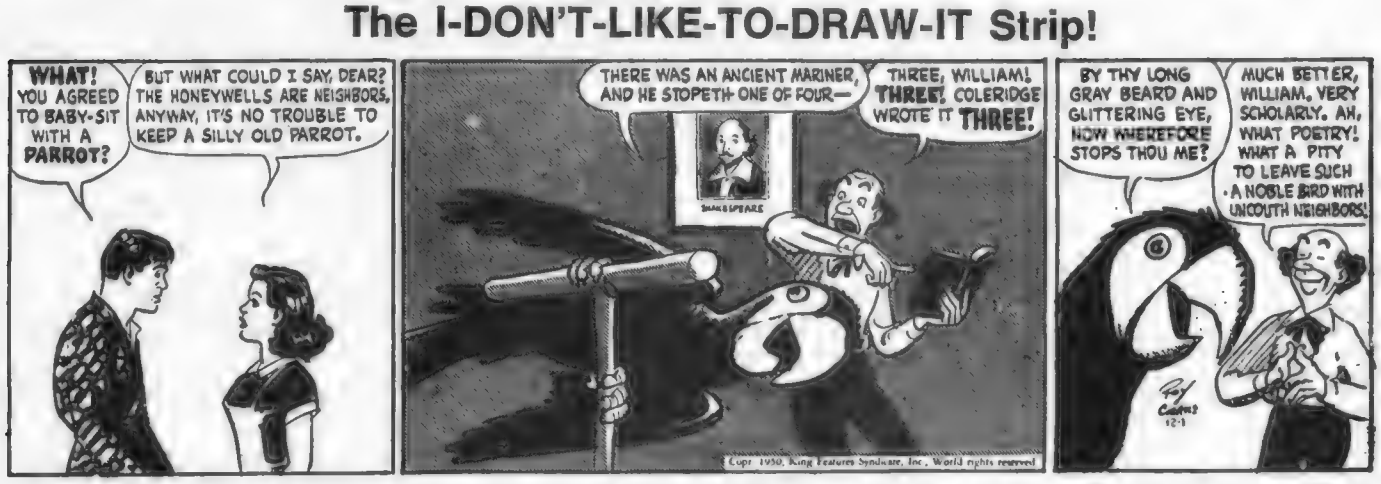
Everything's interesting. You don't know what to emphasize. Then try to make the pictures different and interesting.

The NOTHING strip!

HERE'S THE SETUP, BUZ. THERE'S SABOTAGE GOING ON IN FRONTIER OIL. MAYBE COMMUNIST INSPIRED AND MAYBE NOT. ANYWAY, THIS GUY ZAZAROF IS SUPPOSED TO BE THE MASTERMIND.
MAN-OF-MYSTERY TYPE. RICH—VILLAS IN NORWAY, THE RIVIERA, SWITZERLAND—BUT THERE'S NO KNOWN PHOTOGRAPH OF HIM. THE LEAST I EXPECT FROM YOU IS HIS PHOTOGRAPH.
COULDN'T SOME SWISS PHOTOGRAPHER FURNISH IT?
IT'S NOT AS EASY AS YOU THINK, CHUM. HE'S A CAMERA-SMASHER... A MAN WHO HAS REASON TO HIDE HIS IDENTITY. BESIDES, I WANT ALL THE INFORMATION YOU CAN GET ON HIM AND EVERYONE CONNECTED WITH HIM.

There's nothing interesting to draw, so why try? Get it over as quickly as possible.

The I-DON'T-LIKE-TO-DRAW-IT Strip!


WHAT! YOU AGREED TO BABY-SIT WITH A PARROT?
BUT WHAT COULD I SAY, DEAR? THE HONEYWELLS ARE NEIGHBORS, ANYWAY, IT'S NO TROUBLE TO KEEP A SILLY OLD PARROT.
THERE WAS AN ANCIENT MARINER, AND HE STOPETH ONE OF FOUR—
THREE, WILLIAM! THREE! COLERIDGE WROTE IT THREE!
SHAKESPEARE
BY THY LONG GRAY BEARD AND GLITTERING EYE, NOW WHEREFORE STOPS THOU ME?
MUCH BETTER, WILLIAM. VERY SCHOLARLY. AH, WHAT POETRY! WHAT A PITY TO LEAVE SUCH A NOBLE BIRD WITH UNCOUTH NEIGHBORS!

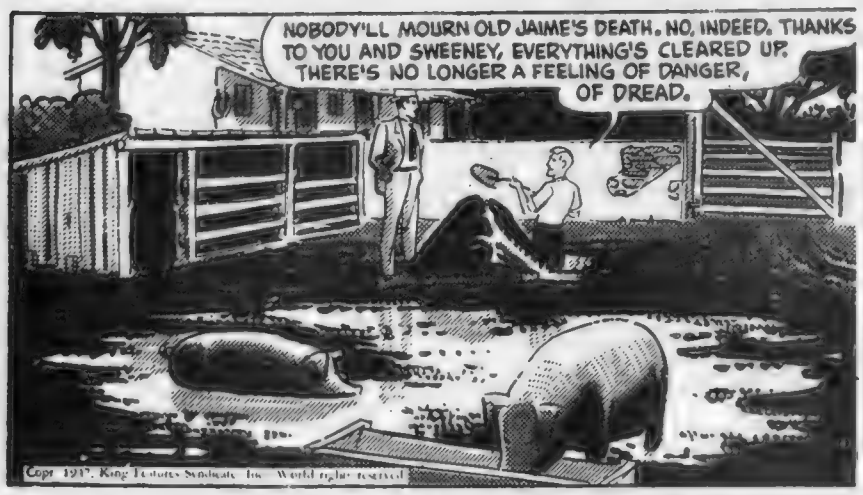
The copy calls for home-interior? What — you don't like to draw furniture? Then simplify! Emphasize what must *be put across. Slap a picture on the wall to 'suggest' an interior.*

The PERSONALITY strip!

THE MAD BARON IS TIED...HELPLESS. BUT THOSE EYES!
NOT ONCE, WHILE BUZ SEARCHES HIS CAPTIVES AND DROPS THEIR WEAPONS THRU THE ICE, DO THOSE EYES LEAVE HIM.
NEVER HAS HE SEEN EYES SO COLD, SO MAD, SO GLITTERING WITH HATE.
I will find a way. I will kill, KILL!

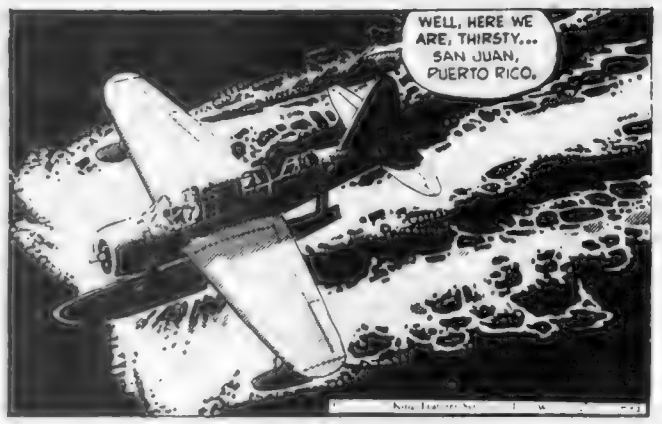
Concentrate on personality, and to hell with anything else.

Water


NOBODY'LL MOURN OLD JAIME'S DEATH. NO, INDEED. THANKS TO YOU AND SWEENEY, EVERYTHING'S CLEARED UP. THERE'S NO LONGER A FEELING OF DANGER, OF DREAD.

Mud

More mud



Foam is always colorful, interesting

Splash

YOU'RE GUMMING UP THE WORKS, YOU DOPE! I LEFT WORD FOR YOU TO FLY THE PLANE UP TO THE NEXT RIVER TOWN AND WAIT FOR ME.
ME? BUT WHY ME? I'M NO PILOT, AND YOU KNOW IT.

Reflections

Elliott Caplin

Not so long ago, we had the opportunity of asking Elliott Caplin, one of the world's top syndicate writers, for some of his views on the art of writing continuities for many of the most popular newspaper strips. He has been doing this successfully for the past thirty years for King Features Syndicate.

However, unlike his celebrated brother, Al (L'il Abner) Capp, he much prefers to remain anonymous. So that we will note some of his thoughts on the business and his methods of work, rather than mention specific strips for which he has written or is now writing the continuities.

Aspiring cartoonists have often approached him and said that they had a strip about astronauts, or teachers, or cab drivers, or what have you, and they've wondered whether these subjects would make a good strip. To which he replied that the subject matter is not nearly as important as the creative ability which you bring to the execution of the idea. The general rules of writing are the same for all fields and Elliott Caplin speaks from much experience because he's written articles, plays, edited and published magazines ad infinitum. However the specific technique of writing for the comic strip is somewhat different from that of other types of writing. Each day's part of the strip's story must stand alone and yet be part of the whole sequence.

"It's a great mistake to write down to comic strip readers," he said. "Do the best you can at all times. Comic strip readers have the very same mentality as 'Saturday Review' or 'Atlantic Monthly' readers. Neither Allen Saunders or Milton Caniff ever talk down to their readers." A Caplin strip character may say 'so-and-so is adept at the art of persiflage' rather than 'so-and-so is good at meaningless chatter', if he's the erudite type to speak that way.

Elliott's first contact with the business of writing strips occurred a number of years ago at the time he and cartoonist John Pierotti (now the sports cartoonist for the New York Post) met on the staff of a midweek pictorial magazine. They decided to collaborate on a strip called "Hippo & Hooky" which was inspired by John Steinbeck's novel "*Of Mice and Men*". Later on, after this feature died a natural death, Caplin wrote a strip called "Dr. Bobbs" which was drawn by a well-known illustrator of that period.

How does he constantly replenish the mental background needed for writing strips of widely divergent types? Well, for one thing, he's a tremendous reader and movie goer. He reads the newsmagazines, the N.Y. Times from cover to cover, fiction and non-fiction, etc. There's more non-fiction than fiction in his reading diet. He has written many comic strip stories which have been based on news events. Subconsciously, not consciously, he will eventually use ideas which occur to him while he's watching TV or reading. And he keeps track of the trends which appear from time to time.

Elliott Caplin's work routine is very interesting. Years ago when he was writing and editing magazines, he had to commute into Manhattan every day. Well, he still does, although the necessity for doing it no longer exists. His children are away at college, and he lives in a sizable home in Larchmont, New York, so that he could work quietly and with concentration at home. But he says that life must have a routine, and he feels that home is a place to relax and that the office is a place to work.

So he creates an illusory situation. Each day he grabs the train into New York, "masquerading as a commuter."

Before working out the details of a new strip sequence, Caplin always shows at least a 2-page outline of the proposed story to the syndicate editor. The editor looks at the material from the reader's point of view and tries to react as he would. After discussion and approval, Elliott spends roughly five hours on the week's continuity for a particular strip. As a rule, he will put in an hour or more thinking about the continuity and then two or three hours writing the material down. After finishing, he lays what he's done aside and then sometimes revises it the following day.

We asked him how he cleared his mind of the characters and events in one of his strips before beginning work on another strip. His reply interested us very much. It seems that once upon a time he published a magazine about psychiatry, and in the process of doing this he came to know a number of psychiatrists. They have what is called 'the 50-minute hour'. That is, after they have listened to a patient for 50 minutes, they use 10 minutes to forget that patient and to clear their minds for the next one. He follows the same procedure with his various strips. Obviously, he agrees that it's difficult to keep a number of different continuities going at the same time.

Caplin always has his lunch sent into the office at noon. The day we talked, we juggled a ham-and-cheese and coffee while continuing our talk. Three or four days a week, Caplin goes to a nearby gym about 3:30 and plays squash till about 5:30. Apparently this exercise routine plus his murderous schedule of writing projects keeps him slimmer than most of us. Following his squash he hops the train for home and Larchmont. If he hasn't felt like completing all of his alloted writing stint at the office that day, he completes it that evening because he makes it a point never to miss a deadline.

Once while he was participating in a National Cartoonists Society panel, a member of the audience asked, "Who's more important — the writer of a comic strip or the artist?" Elliott replied, "The talented artist is the last refuge of the unsuccessful writer."

He makes it a point to observe religiously a great many other strips. To make this possible, he gets tons of proofs from King Features Syndicate. He wants to keep tab on how other men are writing. Also he buys lots of newspapers in order to be conversant with a number of other strips that he doesn't see in proof form. He mentioned Allen Saunders and Leonard Starr as writers he admires.

We asked him why a small number of old, long-running strips have persisted successfully over the years. "Because," said Caplin, "the creators of these strips have converted their longtime characters into the modern idiom and have kept them current." In further answering our question, he referred among others to his brother, Al Capp. Al, according to Elliott, has kept his characters in the current idiom because he's tremendously well informed on practically everything. And then, in order not to seem to be bragging too much about his brother's capabilities he added, "Opinionated — yes, but very well informed." Al is completely aware of all of the kinds of mental aberration and fakery which are rampant nowadays.

Caplin pointed out that the three steps in writing a strip are 1. create identifiable people. 2. put them in jeopardy. 3. get them out.

Speaking of trends — Caplin pointed out the sophisticated, way-out strip isn't something entirely new. Herriman, Winsor McKay and Rube Goldberg did many sophisticated ideas years ago that are current now. Although, of course, there is greater sophistication on the part of the reading public now and more freedom of ideas is possible now because of shifting moral standards, etc. Political jokes, for instance, are permissable now where they weren't in the past.

Elliott Caplin's activities have been and are so numerous that they bewilder one. For a long time he was Editorial Director of Parents Magazine and many others. He's been a publisher of magazines, pocket books, comic books, a consultant for the Treasury Department, Operation Headstart, the Office of Economic Opportunity, written booklets for the Rockefeller Foundation and many others. For the Rockefellers he advised on the use of the cartoon techniques to teach disadvantaged children lessons in diet and health. He wrote a comic book called 'Juancito Salud' which taught lessons in health. In South America this book was given as a premium to children who bought movie tickets in various towns. Caplin was told that many kids bought movie tickets just to get 'Juancito Salud' and then promptly threw away their movie tickets.

He has just completed a new play titled 'The Legend of Lars Presnitzski' which he describes as a commentary on modern life. A major producer is considering the play currently. He says that his knowledge of dialogue, plotting and characters came from his experience in writing newspaper strips.

He considers the business of writing strip continuities an exciting, expanding one and he finds complete absorption in it.

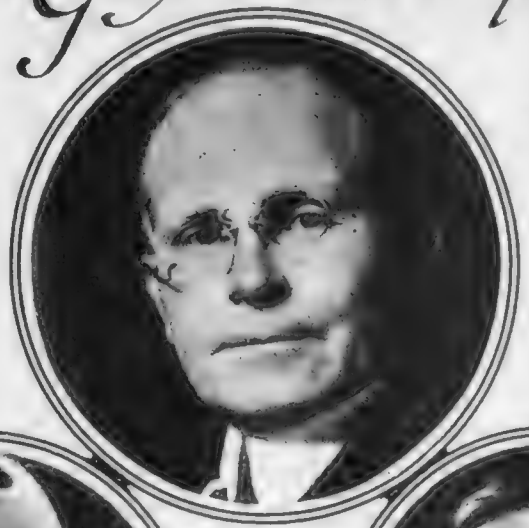
As we left him, he added this comment about three of the artists with whom he has worked over the years: "My good fortune has often depended on the talents of Stan Drake, Jack Murphy, and Ken Bald." ●

Nostalgia Dept.–How they looked in 1925!

Editor & Publisher for October 3, 1925

Every Sunday's Gay Burlesquers

Sidney Smith. Making "The Gumps" a national political issue.



George McManus. Risen to international fame by "Bringing Up Father."

Below — John Held. Under the hat and beneath the fur lies genius.

Below — Rudolph Dirks. New stunts for the "Captain and Kids" weekly for a life-time.

Frederick Burr Opper. Contributing picture humor to the press for 54 years, the daddy of them all, at the peak of power as he approaches seventy.

M. C. Blosser. Creator of "Freckles."

Right — James Robert Williams. Funny folk "Out Our Way."

Carl Ed. Sugary "Harold Teen."

Frank King. The red shirt in "Gasoline Alley."

Clare Briggs. Married life made bearable through "Mr. and Mrs."

Rollin Kirby. Penetrating politics with a drawing pencil.

Left — Chic Young. What "Dumb Dora" lacks intellectually doesn't matter.

Left — Billy deBeck. Chariot of fame drawn by Spark Plug.

Right — Fontaine Fox. "Toonerville Folks," riding and running, mostly running.

Gene Ahern. Something besides prunes in "Our Boarding House."

NOSTALGIA DEPT.

Thomas Peoples (Director of Comic Art for the Newspaper Enterprise Association), Jim Berry (Berry's World), and V.T. Hamlin.

ALLEY OOP Off to a Flying Start **By HAMLIN**

A lot of CARTOONIST PROfiles readers apparently liked our NOSTALGIA DEPT. feature in Issue #4, and some of them have said they'd like to see the very first releases of various longtime comic strip favorites. Accordingly, Tom Peoples, the Comic Art Director for the Newspaper Enterprise Association, has furnished us with ALLEY OOP #1 and a batch of the strips which followed. The comic started as a daily on Monday, August 7, 1933.

The story of how V.T. (Vince) Hamlin created ALLEY OOP is an interesting one. Several years before he began the strip, he was making art layouts, maps and posters for various oil companies. And on one occasion he met a geologist who was a student of prehistoric life. Hamlin was so excited with the subject that he eagerly began the study of science via the library-book route. After delving into geology he began digging into the study of life in past ages, and then gradually he developed history in general into an absorbing hobby. Hamlin had already been a cartoonist on the Ft. Worth Star-Telegram and it was his wife who kept insisting that he try a comic strip based on his knowledge of the distant past. Hamlin says that he and Alley Oop are the same person. The cartoonist, who measures five-and-a-half feet in height and weighs 140, says that it's just a case of a little man's worship of a big man — namely Alley Oop, who is well over 6 feet tall. Hamlin kept Oop in prehistoric settings for six years, and then, through the use of a 'time machine', the character was able to turn up in whatever setting, and at whatever time the cartoonist decided on. He has met King Arthur, been an American cowboy, rocketed to the moon, etc. Hamlin claims he isn't sure how he came to name the strip. It may have been derived from the French expression 'alley-oop', used by tumblers, because the character is really a roughhouse tumbler.

ALLEY OOP

Out of the Frying Pan- -

THIS IS A SWELL ANSWER TO A CALL FOR HELP!
GRROWPH!
WHOOSH! THAT GOGGLE-EYED LIZARD'S GOT ME UP A TREE AND AM I GLAD!
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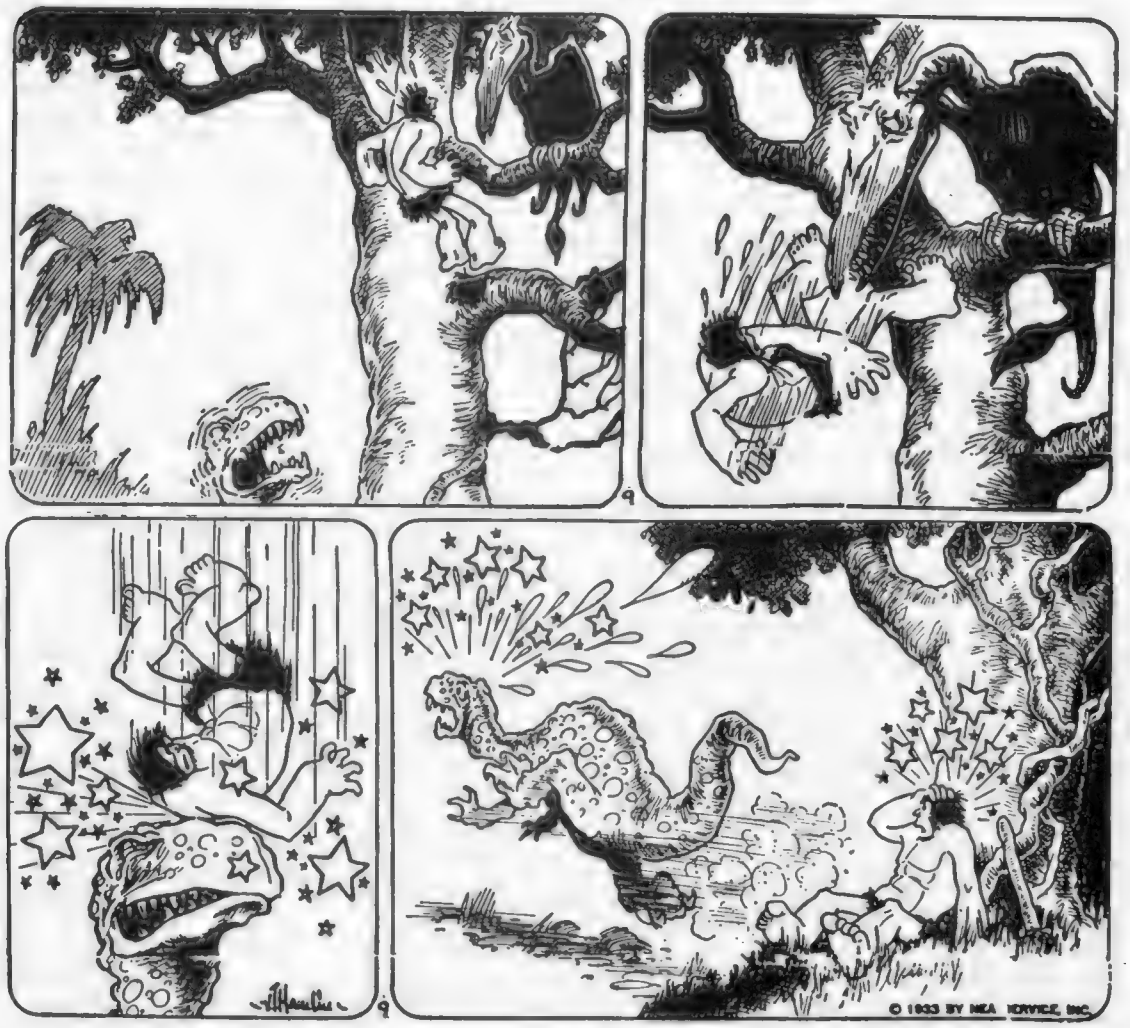
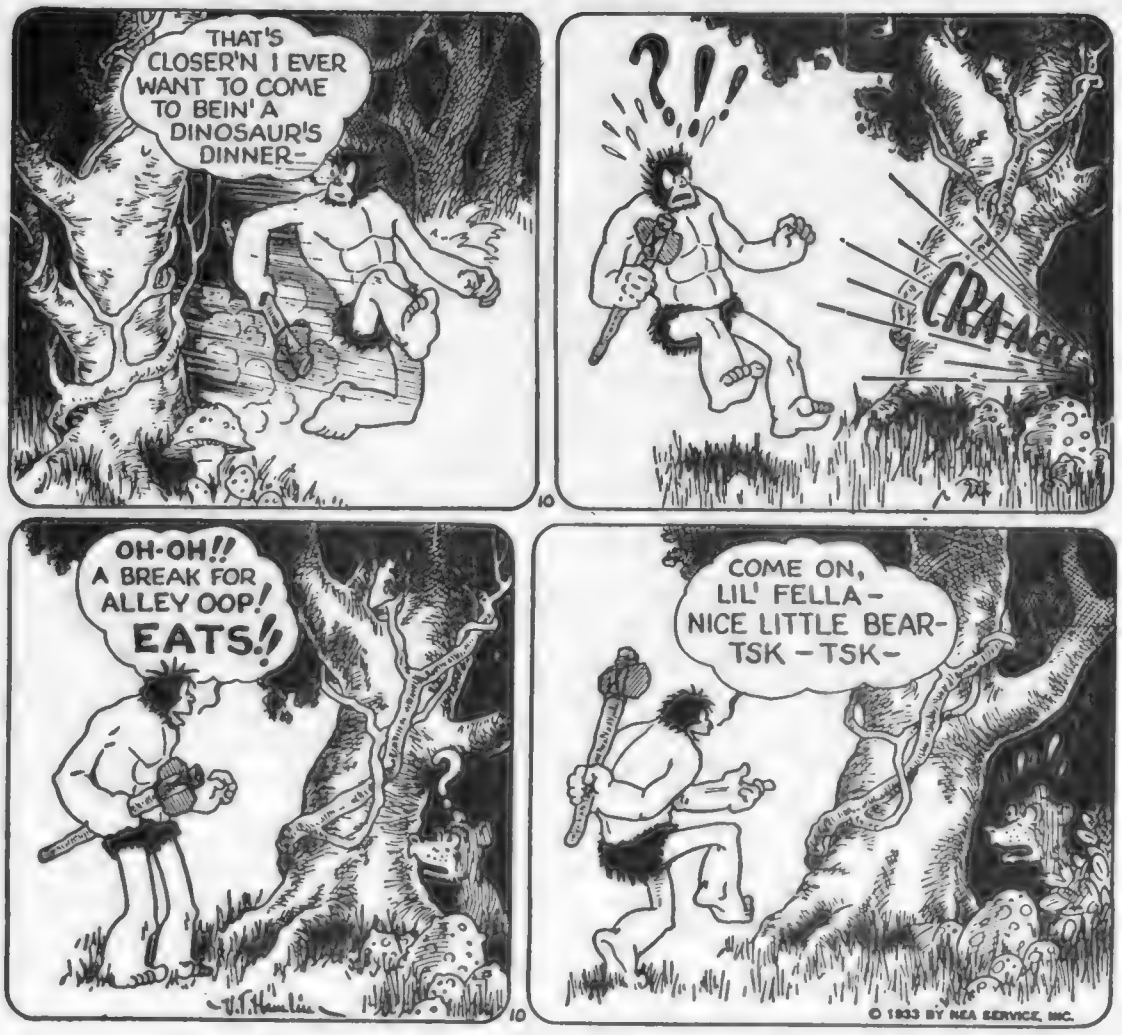
ALLEY OOP

Happy Landing!



ALLEY OOP

A Meal Ticket


THAT'S CLOSER'N I EVER WANT TO COME TO BEIN' A DINOSAUR'S DINNER-
?!!
CRA-ACK!
OH-OH!! A BREAK FOR ALLEY OOP! EATS!!
COME ON, LIL' FELLA- NICE LITTLE BEAR- TSK - TSK-
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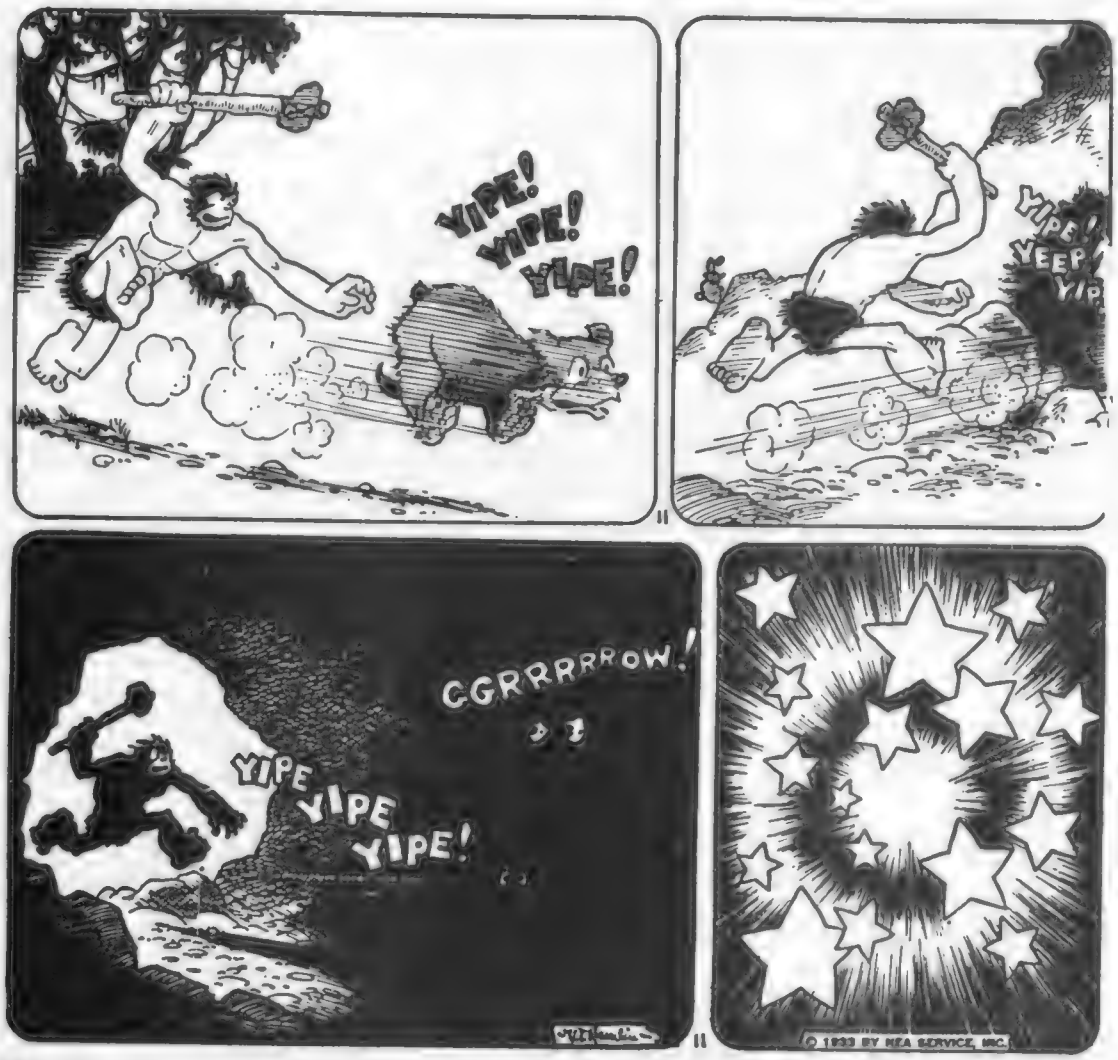
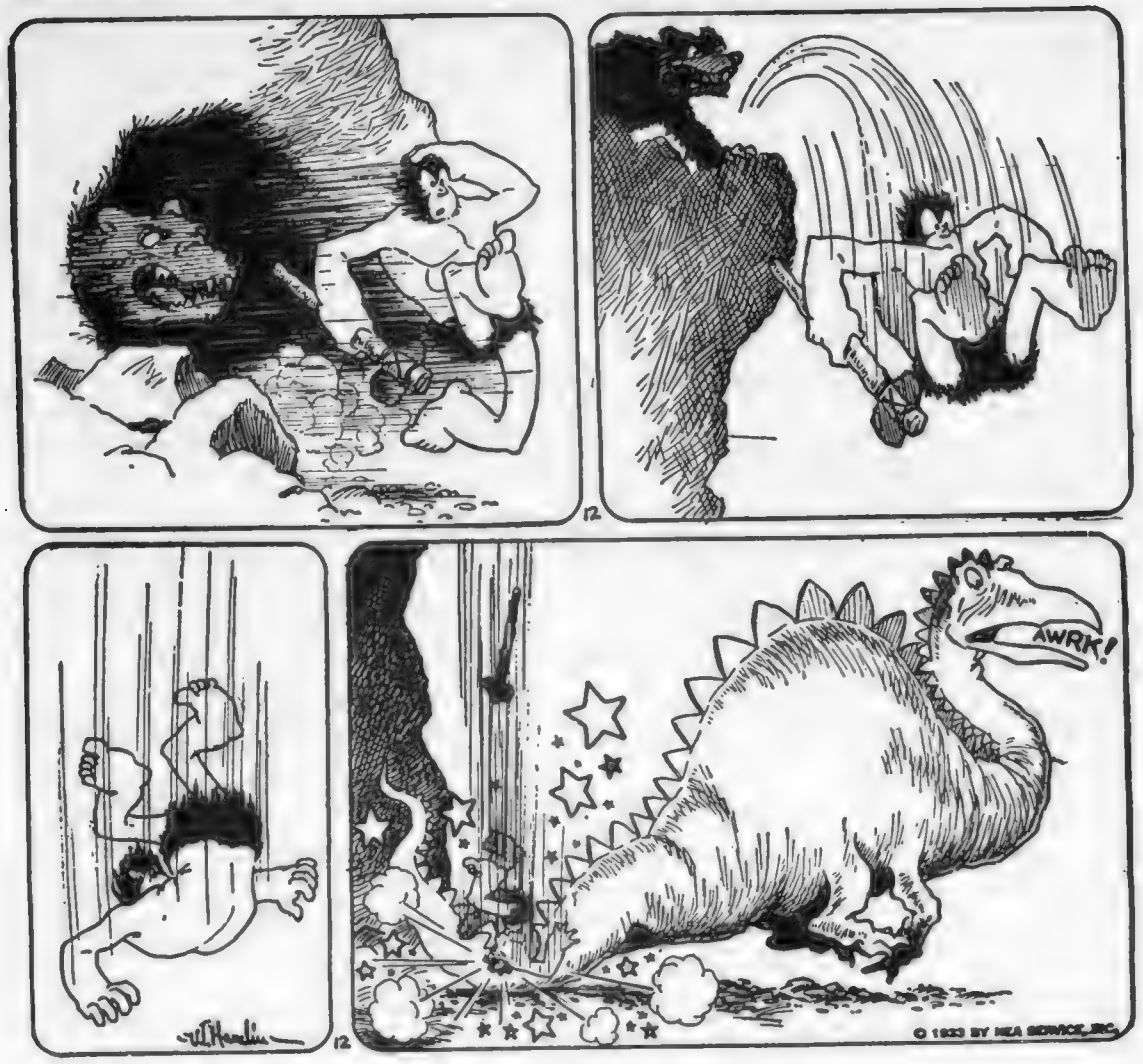
ALLEY OOP

Meet the Family



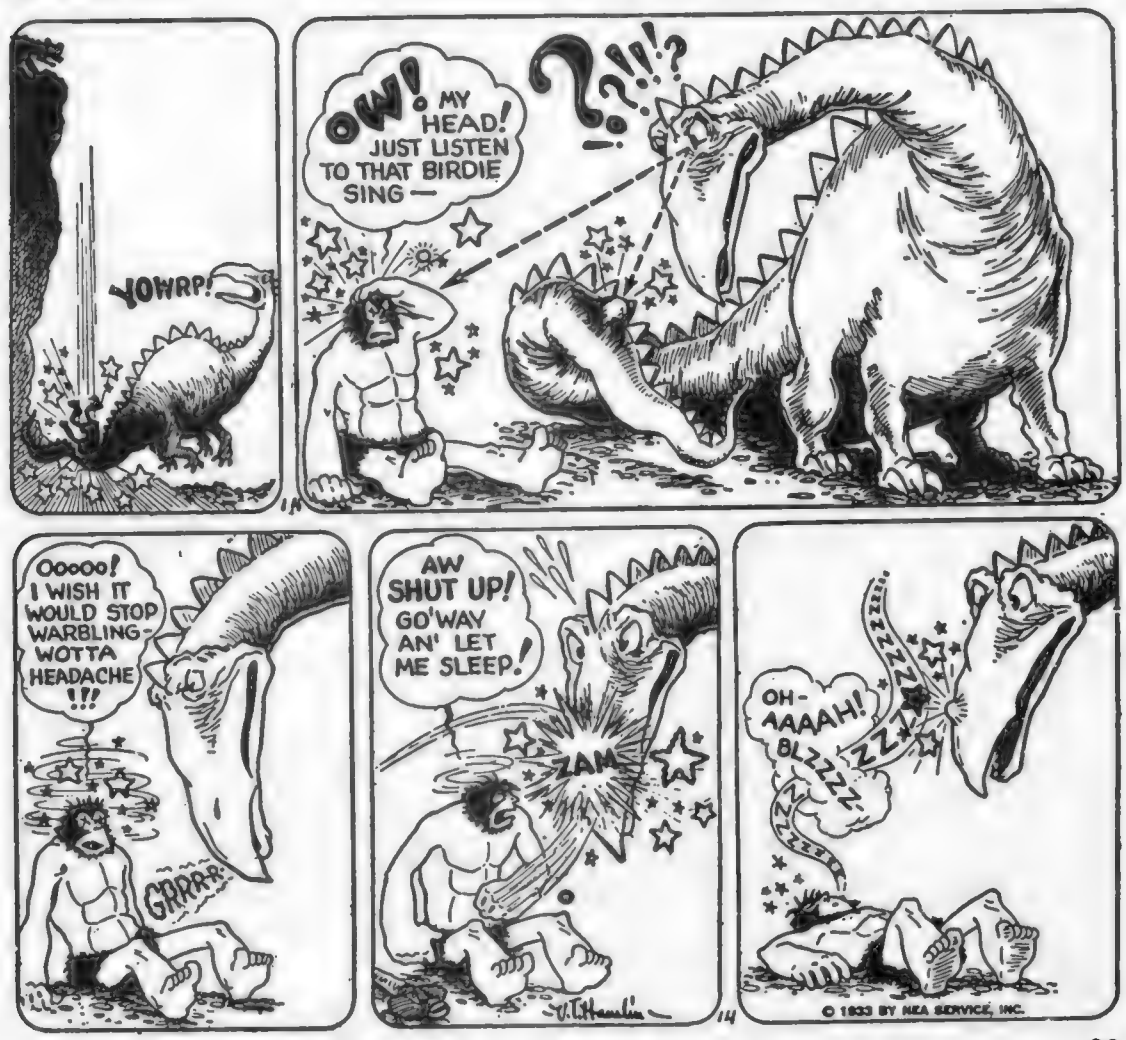
ALLEY OOP

A Tail of Woe!

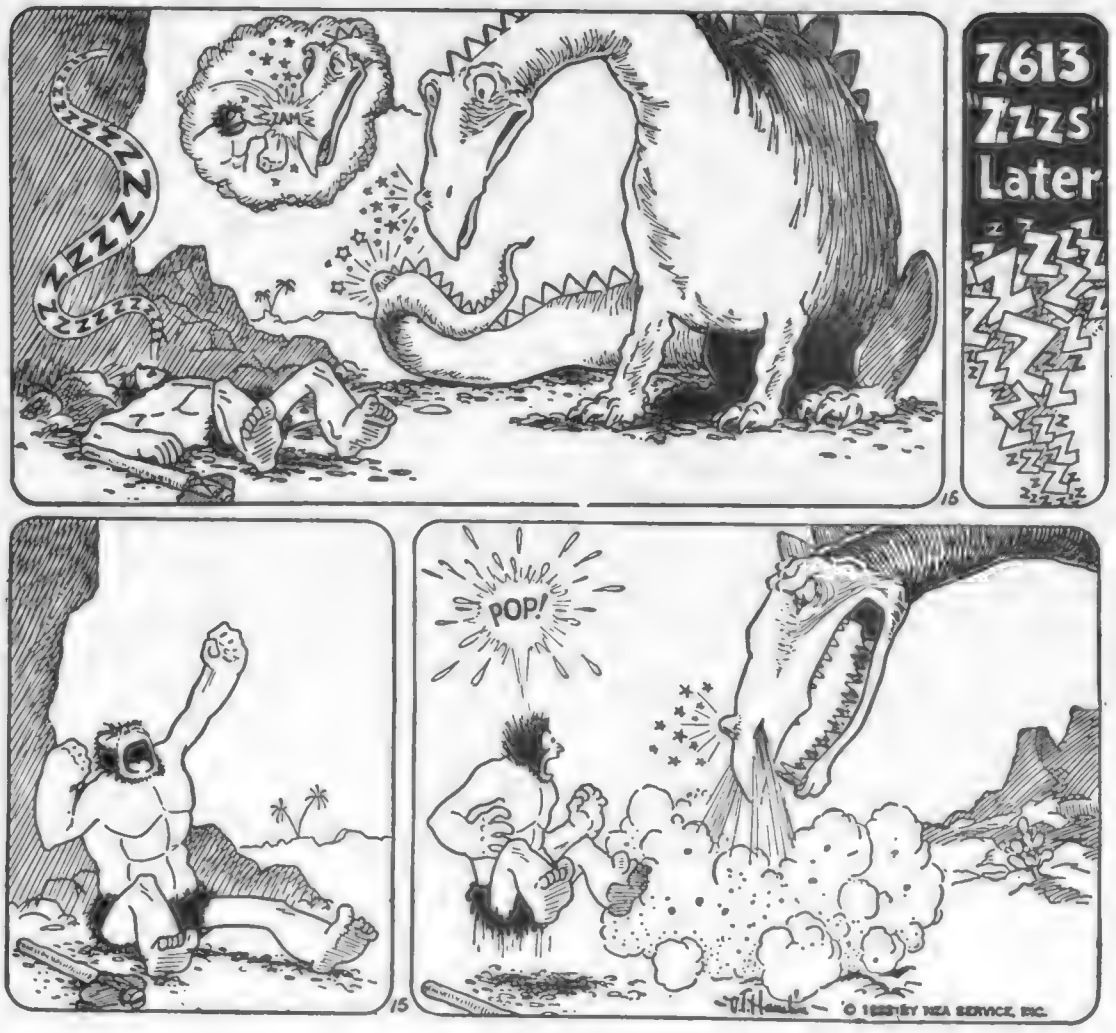


ALLEY OOP

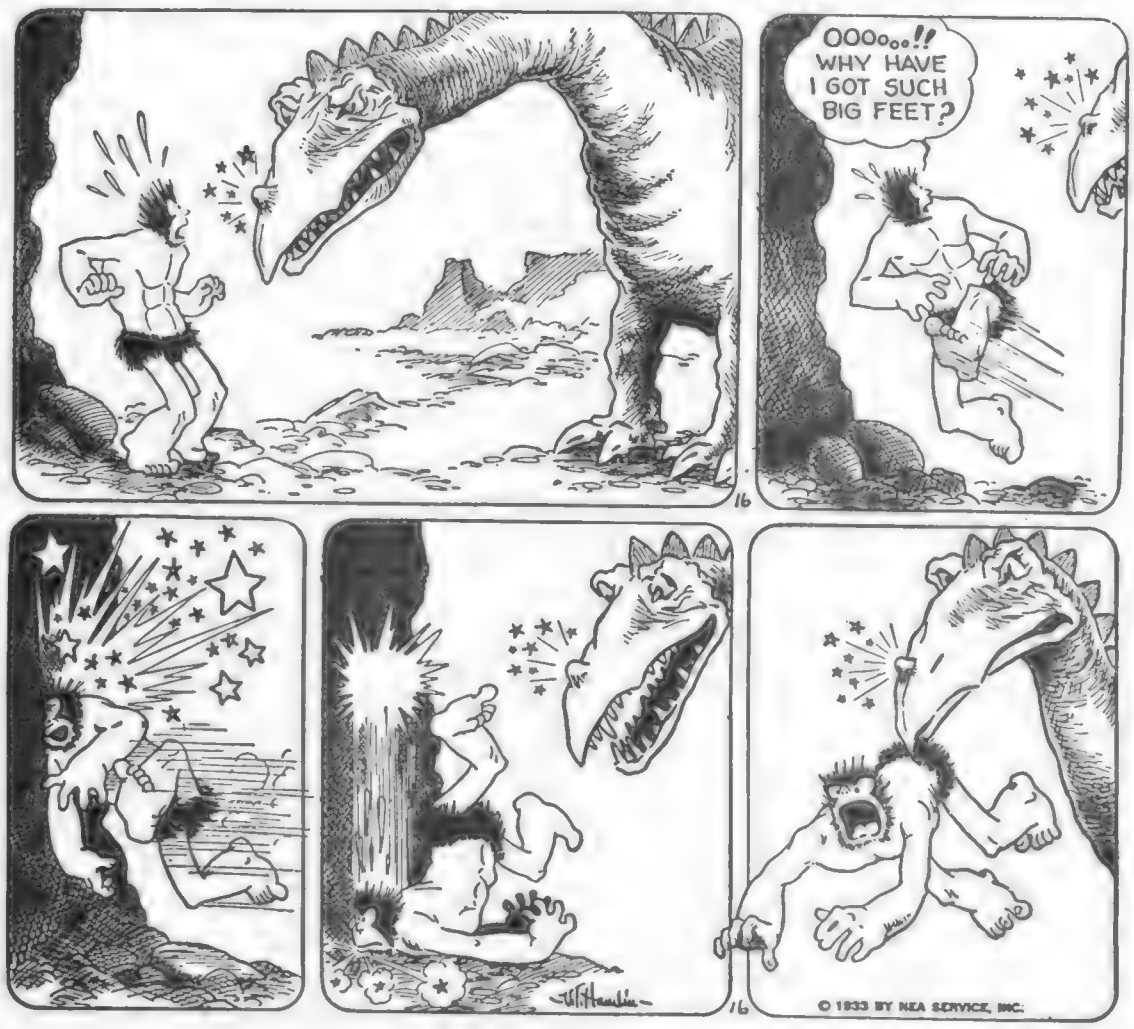
A Dizzy Sock!


YOWRP!
OW! MY HEAD! JUST LISTEN TO THAT BIRDIE SING —
?!!?
Ooooo! I WISH IT WOULD STOP WARBLING- WOTTA HEADACHE !!!
GRRRR!
AW SHUT UP! GO'WAY AN' LET ME SLEEP!
ZAM
OH- AAAAH! BLZZZZ
ZZZZZZZZ
© 1933 BY NEA SERVICE, INC.

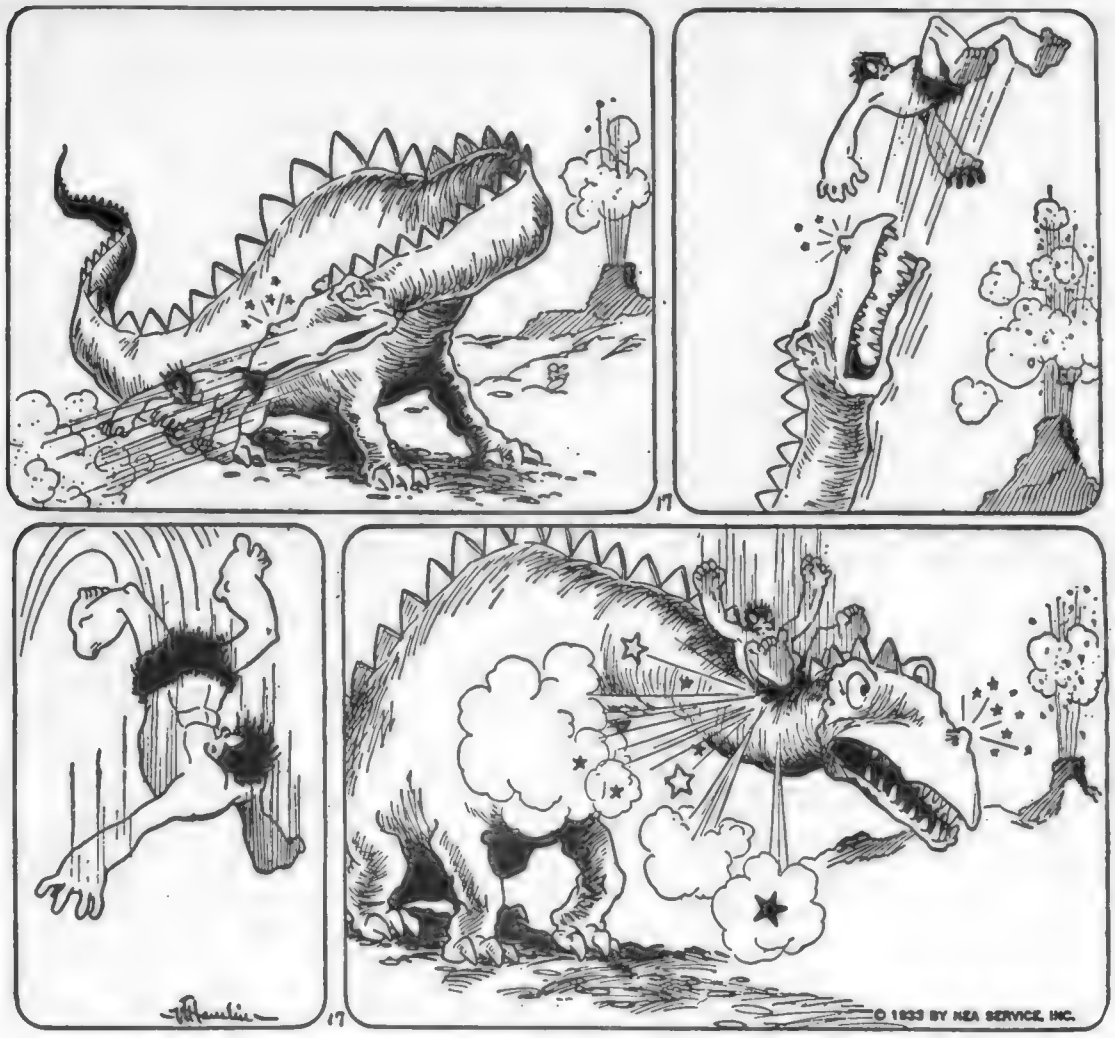
A Sad Awakening!



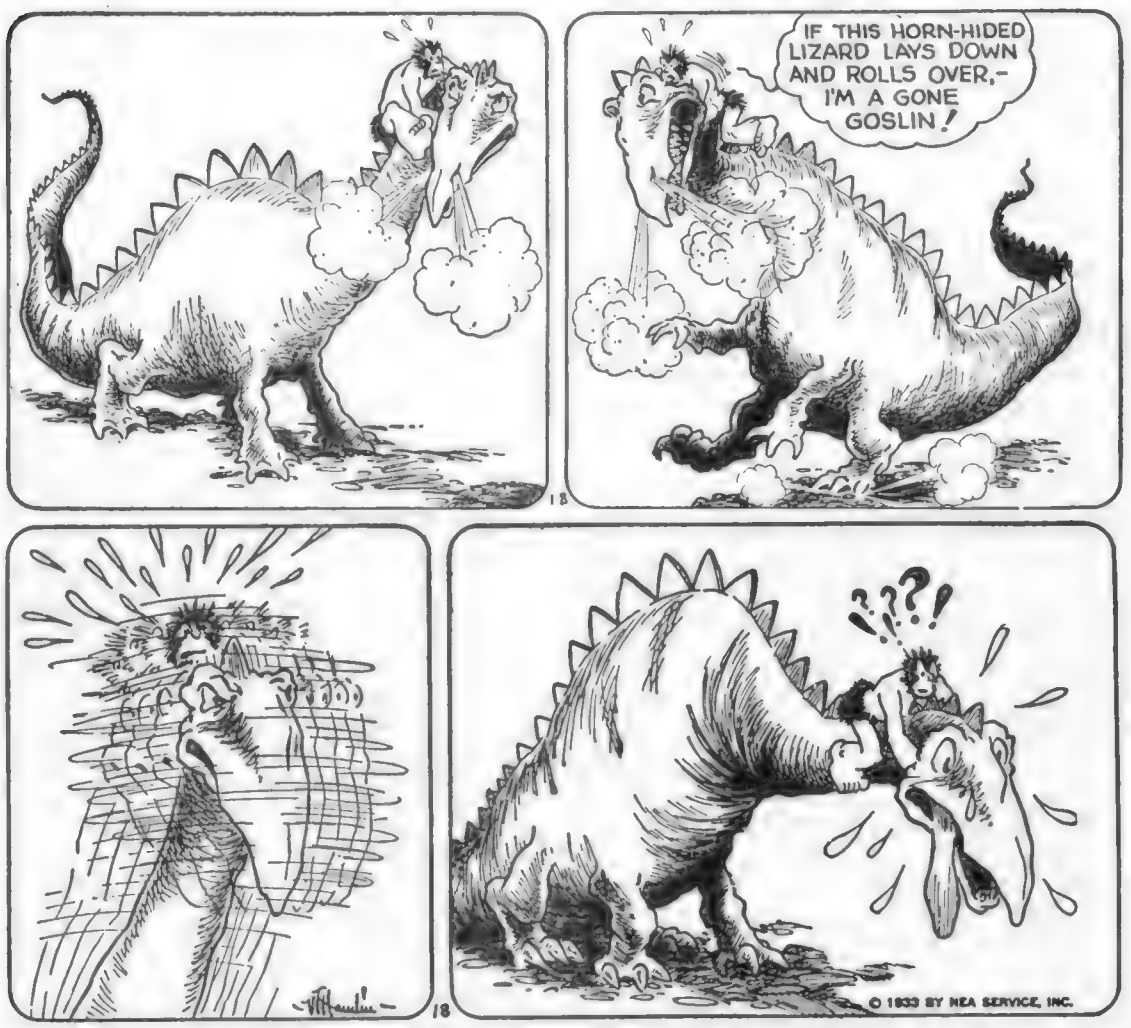
Getting a Lift!



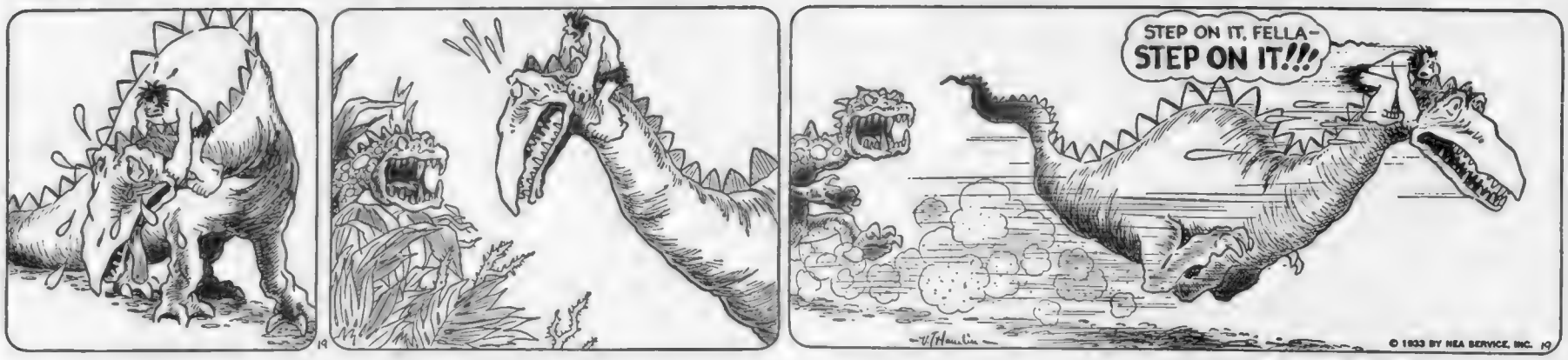
ALLEY OOP A Boomerang!



ALLEY OOP Alley Gets the Shake—and Wins!



ALLEY OOP Personal Differences Are Forgotten!



ALLEY OOP A Stop-Over!

ALLEY OOP A New Deal!

WHOOSH! WOTTA RIDE!
WELL— WILL YUH LOOK AT THAT!
ALL TANGLED UP AND CAN'T MOVE A MUSCLE, HUH? NOW, AINT THAT SUMPIN!
HM-M!-IF I COULD BUMP OFF THAT BIG MONSTROSITY, I'D BE THE BIGGEST HERO IN THE WHOLE LAND OF MOO! WHOOOSHKY! I BELIEVE I CAN DO IT!
© 1933 BY NEA SERVICE, INC.
AHH-H— THE OLD AXE! RIGHT WHERE I DROPPED IT!
NOW FOR A JUICY DINOSAUR STEAK— YUM!
SO LONG, YOU BIG SNAGGLE-TOOTHED GALOOT! ONE GOOD SWAT AN' YOUR TROUBLES ARE ALL WIPED UP!
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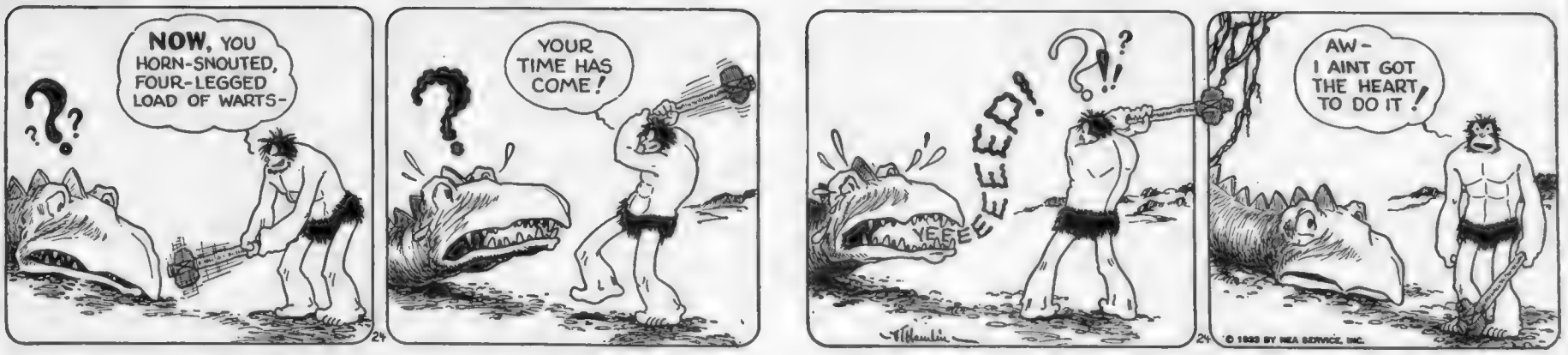
ALLEY OOP Alley Weakens!


NOW, YOU HORN-SNOUTED, FOUR-LEGGED LOAD OF WARTS-
YOUR TIME HAS COME!
YEEE

ALLEY OOP Dinny Loses No Time!

I'LL LEAVE JUST ENOUGH VINES TO LET ME PULL A SNEAK BEFORE HE WRIGGLES LOOSE —
THERE, YA BIG STONE HEAD! IF YA WORK REAL HARD, YA OUGHTA UNTANGLE YERSELF —AFTER WHILE!
29
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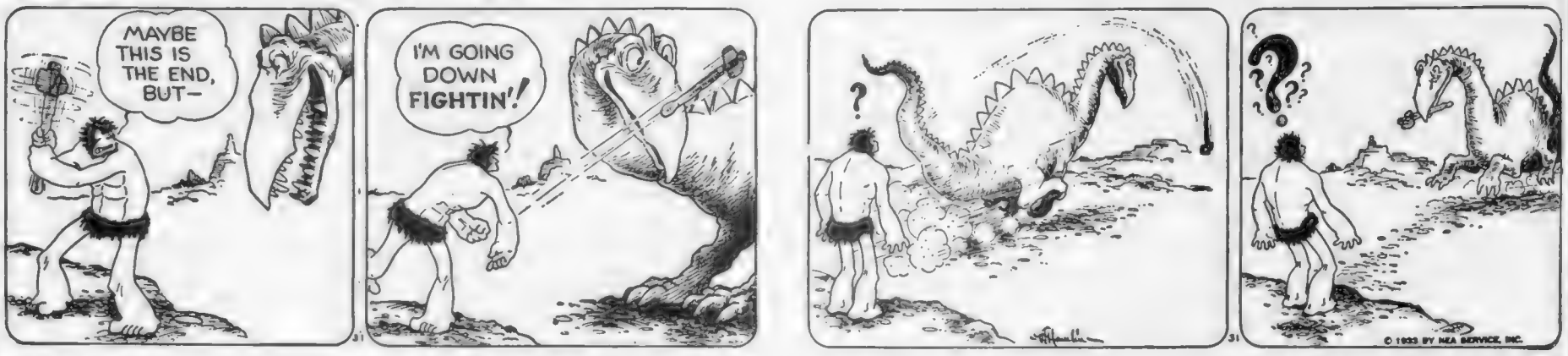
ALLEY OOP Regrets!

ALLEY OOP Can This Be a Game?



ALLEY OOP Then the Party Got Rough!

WELL I'LL BE DINOWENTED! WONDER IF HE WANTS TO BE FRIENDLY—
MAYBE HE JUST WANTS TO PLAY!
?
I'LL WALK AWAY, UNCONCERNED LIKE, AN' SEE WHAT HAPPENS—
HEY! LEGGO A ME!!
WOK!
2
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ALLEY OOP The Dawn of Peace!

BWAHOOOWOWAHOOOHOOO...
WELL - KIN YUH TIE TA THAT!?!
BAWLING HIS EYES OUT 'CAUSE I BOCKED 'IM ON THE BEAK!
TUM ON, LIL OL' WOOTSIE - ALLEY OOP DIDN'T MEAN TO HURT UMS - LET OL' ALLEY WIPE AWAY UM'S TEARS -
SNIFF-SNIFF-
MY PAL!
2
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NEW YORKER CARTOONIST

Robt Day

ROBERT DAY, the well-known cartoonist who has been making us laugh with so many of those NEW YORKER cartoons since 1931, is a big, relaxed, full-of-fun, hearty man who thoroughly enjoys his work and likes talking about it. He doesn't stick to any hard-and-fast schedule, works best under deadline, finds time to banter with the neighborhood kids, and enjoys writing illustrated letters to his grandchildren. He and his wife live in Rockville Centre, Long Island. They have a son who teaches history and coaches basketball in St. Louis, and a daughter who is the mother of those grandkids that Day likes to write to. In addition to his NEW YORKER cartoons, he does lots of advertising cartoons, book illustrations, etc.

Robert Day *Photo by 'AL' Hanson*

Drawings done by Robt. Day in art school years.

Drawing by Robt. Day
©1966 The New Yorker Magazine, Inc.

"Seems to me the winters are getting colder".

Q: How did you happen to become a cartoonist?

A: Oh, I've always liked to draw ever since I was a kid — that's what I wanted to do. When I was going to grammar school there was a kid there by the name of Fat Dexter who had a bottle of India Ink which attracted my attention. One day I thought to myself, "Gee, that makes *real black* lines!" You see before that I'd been using my dad's thin writing ink for my drawings. So, then and there I bought a bottle of India Ink and that started me out. When I got to Los Angeles Poly High School, I wanted to be a cartoonist on the school paper but it was a rather large school and there were about eight or nine other guys there that wanted the same job. This was about 1915 by the way. I kept submitting cartoons, and submitting cartoons, and I finally figured that I had to attract a little attention to myself. Just about this time the 'Mutt & Jeff' contest that you referred to in the Bud Fisher Scrapbook article in Issue #4 of CARTOONIST PROfiles came along. As your readers will recall, this was a contest which required that you make up your own gag and use the Fisher characters to illustrate it. Much to my amazement, I won the contest but even this didn't help me get my cartoons in the school paper. But I finally did make it during my last half year in high school.

Q: Did your folks encourage you in your cartooning interest?

A: Well, my dad, who was a train dispatcher on the Southern Pacific Railroad, didn't want me to be a cartoonist but my mother said, "Oh, let the boy do what he wants to do." My high school art teacher, a young Norwegian woman by the name of Miss Kjelland, tried to discourage me from drawing in the comic strip style. Instead she held up examples of the work of one of the very fine children's book illustrators of that period and urged her classes to work in that style. His drawings were very decorative and the book which included his illustrations was almost her bible.

I was supposed to graduate from high school in the winter of 1919 but the great flu epidemic was then raging and the graduation exercises were put off till the summer of that year. I decided to stick around school till then and at last I became editor of the yearbook and finally realized my dream of becoming cartoonist for the school paper. About this time I discovered that I could go to the Otis Art Institute which was just then starting on Wilshire Boulevard across the street from Westlake Park in Los Angeles, from 1 to 3 in the afternoon. So I went into a beginning life class, we drew cast hands, etc. After I finally graduated from high school I went around looking for a job for the summer. Then my dad got me one in the railroad roundhouse as a clerk for a couple of months. Well, everytime I went home from the job my street car passed the Los Angeles Times building. Before long I went up to see the art editor and luckily got a job in the art department.

I went to work for Arthur B. (Boss) Dodge, who had started an awful lot of comic artists on the road to success — including George (Krazy Kat) Herriman. Herriman, by the way, was really the founder of the Bud Fisher style of comic

Drawing by Robt. Day
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"Goodness, what do you suppose the rector's message for the troubled world was this time?"

art and in the early Fisher drawings you could see that he was copying George's style. Boss Dodge was an old time newspaperman — had no children of his own, and he sort of adopted me. There were about eleven artists in the art department at that time. And for eight years I continued to attend the Otis Art Institute from 9 in the morning till noon. Then I went over to the Times at 1:30 and worked in the art department till 11 at night. I'd catch the last street car back to Glendale where we were living. After I had been on the paper for two or three weeks, the editorial cartoonist went away on a vacation and the managing editor wanted somebody to fill in while he was away. Well, there were four or five fellows available and I submitted a couple of cartoons. From then on, I got a raise from $15 a week to $18.

Q: I believe you said that you got some additional art training on weekends at this time, didn't you?

A: Well, yes — Boss Dodge was a member of the California Art Club and he was a landscape painter — one of the early California artists who liked to go out and paint the Eucalyptus trees before everything was subdivided and put into ranch houses. In those days you could go down to the beach at La guna and there was nobody on the place at all. Dodge always encouraged me to sketch and on Sundays as many of us as could get in a car would go out on sketching trips. Cliff McBride who drew 'Napoleon and Uncle Elby' started on the Times shortly after I did and he was another of the cartoonists that Boss Dodge encouraged. Charlie Plumb and Bill Conselman who drew and wrote 'Ella Cinders' were others on the paper at that time.

Q: What were some of the assignments you had on The Times?

A: Well, I'd be assigned to go out to a rehearsal of a show, for instance, or where they were making a movie, and I'd do caricatures. Whenever the editorial cartoonist went away, as I've indicated before, I'd sit in for him and I did a lot of sports cartooning. I worked at the Times for 8 years. It was a cartoon I drew which finally took me to the east. Women were beginning to get new freedoms for the first time. And it was also the period when Shipwreck Kelly was establishing himself as a flagpole-sitting champion. So one day I drew a series of cartoons which showed a man almost being run over by a woman driver in panel one, being crowded by another gal on the golf links in panel two, and finally sitting on the top of a flagpole in panel three saying, "I guess this is the only place to get away from them!". And apparently William Randolph Hearst saw this cartoon and said, "Sign him." The Hearst organization offered me a contract for about $155 a week which was double what I was getting, so I signed with them. I was to report each day at the office of the L.A. Examiner (a Hearst paper) although, of course, I wasn't on the Examiner staff. In fact, I never did know who my boss was. I did a little 2-column cartoon and then, three or four months before my 2-year contract was due to be up, I was told that it wouldn't be renewed. I was given a settlement on my contract of a $1000 or so. With this money I decided to buy a round-trip ticket to New York to look the east over. A letter of introduction to an L.A. Times correspondent resulted in my meeting the managing editors of some of the New York newspapers after my arrival in N.Y. This was in the fall of 1929 and soon after I got a part-time job with the Central Press Association which catered to small-town newspapers. They offered me $40 a week for a half a day's work. I could go to work at 8 and be through at noon. I worked in their art department retouching photographs, making layouts, etc., and whenever I did an extra cartoon for them I got paid extra — $10 or $15 apiece. Pretty soon I was doing two or three sports cartoons a week. Later I worked for about a year on the Herald-Tribune.

Q: This was about the time you made the move to the New Yorker, wasn't it?

A: Yes. By then the depression was pretty severe and about 60 of us were let out. However they told me that I could keep working on a space rate — $15 a column — and I managed to do some work on that basis. In the meantime I'd gotten married and, fortunately my wife was working in the N.Y. Public Library as one of the secretaries in the Director's office. She felt that my opportunity had come to get out and try freelancing — the New Yorker, Judge, the old Life, etc. I was afraid to go to the New Yorker so I went to Judge and Life and Colliers and did manage to sell to them. Then one day in the Judge reception room I was sitting next to a gag man who looked at one of my cartoons and said, "Why don't you take that one over to the New Yorker?" So I drew up six or seven cartoons with the New Yorker in mind and of course I got them all back. I went up to the New Yorker for several weeks and then one day Dorothy Hoover, the secretary to Katharine White, the Art Editor, came out to the foyer and told me that my cartoons had promise but they'd be more interested in buying my ideas. As a result, I began to sell ideas to them but I couldn't seem to make the grade with a drawing. Finally I had one drawing that I thought I could do and Mrs. White (the wife of E.B. White) said I could have a try at it. Well, I drew it 18 or 19 times and finally I decided that I'd try it one more time and I made a little simple drawing — nothing to it at all. And they took it! Then the next week I submitted 7 cartoons. When I went in later to get her reaction, she had the 7 laid out on a table,

Drawing by Robt. Day
© The New Yorker Magazine, Inc.

"Do we want to buy a chance on a turkey?"

pointed to 4 of them and said that if it was all right with me, she'd like to buy the 4 cartoons, if I'd make several changes. Well, that's never happened to me since — having the New Yorker buy 4 cartoons at one time. Then she asked me if I wouldn't like to try a cover the next week. I did and that was the first cover I sold to the magazine.

Q: Did you continue to sell cartoons to them after that?

A: Yes, I was selling lots of them — 2 or 3 a week. In fact, they asked me to start initialing some of them 'RJD' because I believe they had some kind of a rule that you couldn't have more than one drawing in any given issue under your regular signature. I believe Alan Dunn used to use the name 'Kindl' for the same reason. Then the New Yorker started giving me ideas and everytime they gave me one, I'd just initial that cartoon 'RJD'. My association with the New Yorker has been a very happy one, I might add. In those early days cartoon O.K's were decided on in an art meeting attended by Harold Ross, of course, Mrs. White, Rea Irvin and later Wolcott Gibbs. Nowadays, Jim Geraghty, as you know, is the art editor.

Q: Are you able to say what makes a New Yorker cartoon different from cartoons in other magazines?

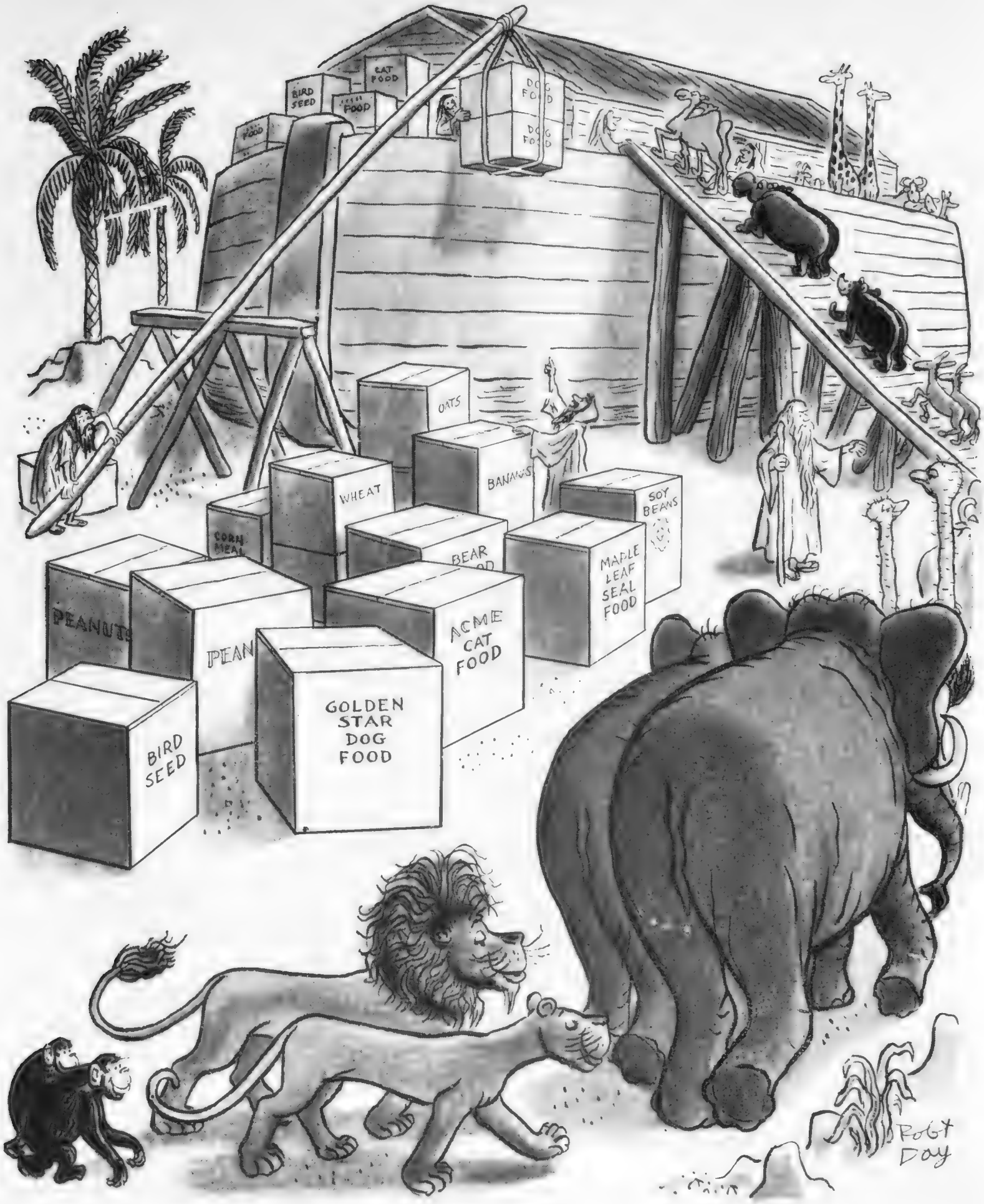
A: No — I don't think I can. A while ago I had lunch with Bill Steig, Stan Hunt, Mischa Richter, Jim Geraghty and some Dutch psychologist who's visiting over here. And this psychologist, at one point, asked, "Can any of you cartoonists here tell me what's funny?" Then Bill Steig spoke up and said, "Well, we submit things to Jim here — *he* knows!" Jim smiled but the psychologist didn't get any answer as I recall.

Q: I know you've always done a great many of your own ideas. Do you do all of them?

A: No. For instance, I've had a long association with Richard McCallister who's under contract to the New Yorker as an idea man. I started with the New Yorker in 1931 and along about 1938 or 1939, Dick stopped me on the street and asked if he could furnish me with some ideas in addition to those which I did myself. He was just out of the University of Maryland at that time. He suggested that he could also take my New Yorker rejections, recaption them, and submit them to the other markets. Well, this sounded like a pretty good idea to me. I think McCallister has done more for the New Yorker than any other idea man. Nowadays he supplies ideas to several of the New Yorker cartoonists regularly and also occassionally does a cartoon of his own. Sometimes 6 or 7 of the ideas in an issue may be his.

Q: You do advertising cartoons also, don't you?

A: Yes — I'm busy right now doing that sort of thing for The



Ship anything . . . anywhere . . . in BATHURST CONTAINERS

One of the CONSOLIDATED BATHURST advertising cartoon series by Robt. Day.

Crombie Advertising Agency in Montreal — I've been working for them for about 10 years. These days I'm doing a lot of cartoons for the 'Consolidated Bathurst' account. They're about the biggest name in containers — you can ship anything from toothpaste to steamship engines in Bathurst containers. And I find that work with this Canadian agency goes more smoothly and easier than working with the average American agency. In U.S. agencies, there are probably conferences involved before an idea originated by someone other than myself is O.K.'d, then layouts are made by someone else who draws them in my style, and then I'm given the layout to copy. But in the case of the Canadian agency, I do the whole thing — ideas and drawings. As a rule, three or four of the men from Bathurst and Crombie will come down to New York and we'll spend a morning in the hotel discussing what they want to emphasize in the next batch of cartoons, etc.

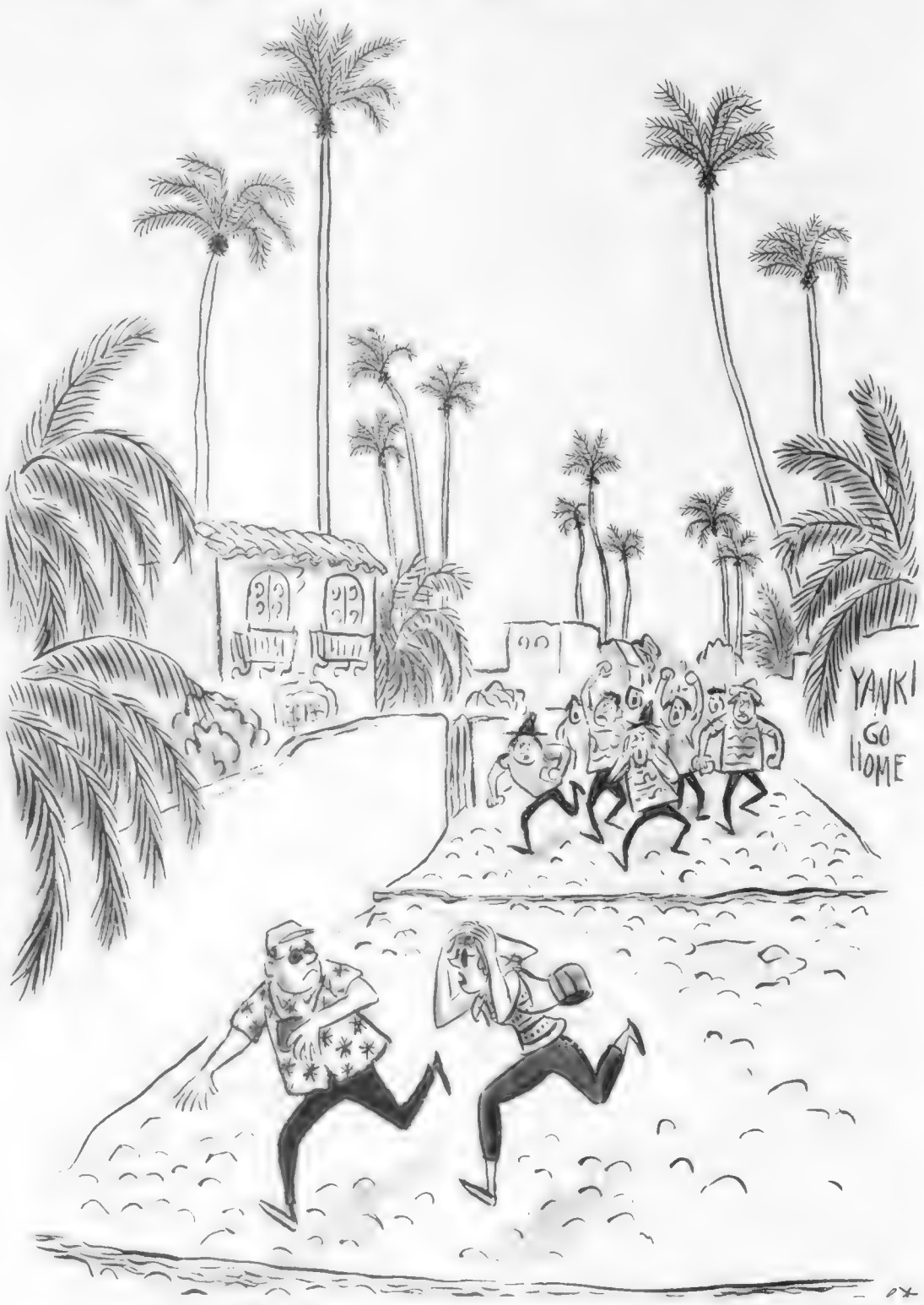
Q: You mentioned that you like to get depth in your cartoons. Could you say a little more about that?

A: Well, I think that the caption is often the only thing that's funny about many cartoons that I see — you could attach the gag line to most any drawing. I guess I belong to the school that strives to have a funny *drawing* coupled with a certain amount of realism and, of course, good caption. I remember doing a cartoon during the Roosevelt administration which pictured a massive project going back for miles — and a guy rides up to the project manager's office and announces excitedly, "My God — this whole project's been declared unconstitutional!" And there was another cartoon showing a huge bridge coming out over the sea with no land in sight and there's a guy hollering, "Land Ho!" In other words I don't care for the type of cartoon which just shows two people talking — the scene should be interesting, have detail and depth, and it should be contemporary. I like my cartoons to approach a sense of reality but still have a comic look to them. I often draw tiny figures involved in a huge scene — this seems to be more my type of cartoon than a closeup, as I mentioned before, of two figures talking.

Q: What is your favorite method of getting ideas?

A: When I first came to New York, my favorite method was to walk around the city and to listen and to watch. But nowadays the New Yorker rarely prints a cartoon having to do with New York City — most of them pertain to something on the national scene, something political, or something

Here is an example of a Robt. Day rough. Sometimes a rough may be published — without a finished drawing being required.



"What time do these people take their siestas?"

about a new fashion, etc. One time long ago I recall walking around in the garment district and coming across some men who were loading a whole pile of dress manikins onto the back of a truck. That suggested an idea to me when one of the fellows who was loading said, "I think we can get a couple more in here." I later made this scene into a cartoon with one of the guys saying, "Hey, there's room for two more up front!" This was my idea of a good New Yorker cartoon. I recall another result of my walking around town. They used to have this bus fitted out with all sorts of knife grinding equipment and it drove around to all the restaurants on 42nd and 43d streets to sharpen their knives. That suggested a cartoon showing a woman going up to one of these and asking, "When does the next bus leave for Boston?"

Q: Are you a voracious reader?

A: Yes, I think I spend more time reading than anything else I do. I read, lots of times, looking for ideas — I wade through the Times and the National Observer and I like the front page of the Wall Street Journal. I'm not interested in the market at all but they always have some good comment and their stories are a little bit different. I also like the Christian Science Monitor very much — they print quite a little bit about various trends — I read Newsweek quite carefully and the Saturday Review and U.S. News & World Report and I go through American Heritage and Horizon, etc. I often spend 3 or 4 days reading — of course I get up and walk around in between times. There are a lot of kids living around us here on all sides and I get a kick out of talking with them and taking a breather from work now and then. I listen to the news programs on radio and TV also to keep posted on what's going on.

Q: You said that you sometimes wish you'd become an editorial cartoonist, didn't you?

A: That's right — I sometimes get steamed up about things — right now, for instance, I'm steamed up about pollution. Some time back I met the chief chemist of the N.Y. City water supply who told me that they were planning on dumping 33,000 pounds of fluoride in the city drinking water every day! You know this stuff is twice as toxic as arsenic. As I remember, I drew a cartoon in the New Yorker not so long ago showing the skyline of New York with all these different chemical symbols coming up out of the street — most of it carbon monoxide and sulphur dioxide. Some fluoride and other pollutants were mixed in of course. Incidentally, a lot of my cartoons dealing with pollution have been turned down.

Q: Have you collected any kind of a morgue over the years?

A: Well, I'll tell you what I use for clippings — you see those National Geographic books over there — wild birds, dogs, different things — those make up my reference file.

Q: What were you saying a little while ago about the 'Bird Rock' cartoons you drew a lot of?

A: Well, I'd been drawing a lot of cartoons where the humor arose from someone's making a comment that was all too obvious. For instance, I did one showing one of the sightseeing boats up in Maine passing a rock all covered with thousands of sea birds. And the sightseeing barker on the boat commented, "On your right, ladies and gentlemen, is Bird Rock!" When Harold Ross saw this, he said, "That's the end of those obvious cartoons." And anything like it which was submitted after that was called a 'Bird Rock' cartoon. Often I may get an idea for a cartoon from a news item. For instance, here's one: I read the headline 'Wrestlers may organize union'. That became a drawing showing one wrestler in the ring saying to his opponent, "Let's let the bout go over the limit and charge them time-and-a-half for overtime."

Q: Do you ever get any time to do any of the painting you'd like to do?

A: Well, there's one project I've been wanting to work on. I want to make a painting of the view looking about 6 or 8 blocks straight down the street out in front here. The picture would have a tremendous feeling of depth and way down at the end is a traffic light. Now I want to get a tiny green bulb and a red one, fasten them to the back of the painting at just the point where the actual traffic light is, and plug them in so that the tiny light will change from red to green, etc. Then I want to watch the baffled expression on our guests' faces when they try to decide whether they're seeing things or not. I'm going to hang it over the TV set there.

Q: I notice that most of the cartoon originals we were looking at a while ago had no captions on them. Why is that?

A: Well, the New Yorker always erases them so that no-one will be tempted to swipe the idea, I guess.

Q: You mentioned that you might sometimes put special attention on a drawing if you thought the idea was a little weak, didn't you?

A: Yes, I figure that in a case like that if your drawing is particularly funny, they may buy it, whereas if a routine drawing accompanied a somewhat weak idea, the editor would pass right by it.

Q: What kind of a work schedule do you have?

A: I have no particular schedule — but I work better on deadline than I do when I'm not pressed.

Q: Would you say something about all the mish-mash involved in the production of the cartoon about President Truman which we've included with this story?

A: Yes, that was really something! It all began when Pres. Truman announced that he wouldn't run for re-election in 1952. I got the idea for a little spot drawing which would show three senators sitting at their desks. Above each

Drawing by Robt. Day
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On the opposite page is the Pres. Truman cartoon which had to be reversed and which involved a mammoth erasing project. Detailed reference is made to it in this interview.

THE WHITE HOUSE

WASHINGTON

May 3, 1952

Dear Mr. Truax:

The President is delighted, and warmly grateful to you and Mr. Day for your kindness in letting him have the original of Mr. Day's cartoon. He wants you to know, too, that your letter of April twenty-eighth added to his pleasure in receiving it. He keenly enjoyed your account of how the problems of reversing the drawing were resolved, and because of those difficulties it is an especially interesting addition to his collection. As far as we can see, Mr. Day didn't miss a button, either!

Again, the President's sincere appreciation for your thoughtful courtesy.

Sincerely yours,

JOSEPH SHORT

Secretary to the President

Letter from Pres. Truman's secretary to R. Hawley Truax, Vice President of the NEW YORKER, commenting on the Robert Day cartoon.

one would be a balloon showing that particular senator riding with Truman in the inaugural parade and about to become the next President. I submitted this and the same day I had a phone call from Jim Geraghty suggesting that I make the drawing into a full-page cartoon and show a lot of senators instead of just three, — all dreaming the same dream about becoming the next President. I went to work on it immediately that day because, of course, it was one of those timely ideas that had to be used right away. Then, shortly after it was delivered, I got another call from Jim Geraghty who said that I had made a mistake in showing Truman sitting at the *left* of the President-Elect. He asked me where I had gotten my reference material and I said I had dug up some photos of the Roosevelt inaugural procession which showed FDR sitting at the *left* of someone else. Geraghty told me that Roosevelt was merely succeeding himself so that the situation was different, and that the outgoing President always sits at the *right.* Following that, Geraghty asked me if I could redraw the whole thing but I told him there wouldn't be time. He asked me to wait a minute while he held the cartoon up to the light. "Why not reverse it?" he suggested. So, to top the story off, the cartoon was rushed back to me by special messenger, and while the young fellow who brought it sat out on the porch here with magazines and soda pop, I set to work. First of all, I had put double-breasted suits on all the senators, so I had to erase and change all these so that when the picture was reversed, the suits would be buttoned in the correct way. When the cartoon was reversed, all of the senators would have been shown tipping their hats with their left hands, so I had to change that detail in each case. And then, of course, I had to sign my name backwards so it would appear correctly in the magazine!

Sometime later, incidentally, Mr. Truman requested the original of this cartoon for his collection and was especially pleased to hear of all the details which had been involved in its production.●

Sound Off!

Continued from Page 2

I will comment on the issue as I find it (in chronological order).

Glad to see you printing varied letters in your Sound Off Column. It's always good to have a diversified opinion in the column.

The article on Stan Drake was very interesting. I will take his tips to heart! The idea for using xeroxed pictures for some *backgrounds (but not* all*) and his hints about changing the layout of a romance strip to make up for lack of action, are to be taken into mind!!*

The article on the "Snow White Animation" wasn't too interesting to me. I just don't seem to like "old-time" cartoonists or animators!

The Ronald Searle article was a little too thick, although it was probably "his" style of writing! Although, his "tree of ideas" is an interesting way to dig up ideas. I'll have to try it sometime!

I thoroughly enjoyed the article on Al Jaffee! His work for Mad (art and writing) is excellent! Two names were mentioned in the article which I think would make good stories in themselves! They are Will Elder ("Little Annie Fanny" for Playboy*) and Will Eisner (who needs no explanations!)*

The article on Ferd Johnson mildly caught my interest!

The article on Martha Blanchard was interesting because she is the first woman cartoonist I ever read about!

The article on Mort Walker was very interesting and had some good tips to cartoonists on giving away original art!!

The section on Stan Lee was very groovy!! It was nice learning how they combine heads between artist and writer! The interview with Roy Thomas was just as good, if not better!!

The article on C.D. Batchelor was all right, but not up to my expectations!!

The Bud Fisher article was not good the first time and I didn't like it now. Like the Dana Fradon article; once is enough!!

The article on Irving Phillips was not too interesting!! That may be due to the fact that I have never seen his work in print!!

Now we finally come to the meat of the whole book!! He is a very good cartoonist and deserves all the praise he gets! Although you could have delved into his involvement with E.C. Comics. You could have even run a page of the art he did for them!! (Jack Davis)

I have a good suggestion for an excellent article!! Why don't you do a piece about some fans who have become artists and writers in recent years? Some easy names are Berni Wrightson (DC), Marvin Wolfman (DC & Marvel) Mark Han erfeld, Jeff Jones, and Vaughn Bode.

It's been a good year and I'm sticking with CARTOONIST PROfiles for hours of reading pleasure!!
Paul Abitabile, Jr.
Hudson, New York

May I express my admiration for your wonderful, long-needed publication. We will jealously safekeep every copy in our library.

The Pavilion of Humour at 'Man and his World' is one of the most popular. We try, as you do, to present humour in a dignified manner, avoiding the "carnivalesque", "vulgar", "loud" approach.

Congratulations! Long live CARTOONIST PROfiles.
Robert LaPalme
Curator, Pavilion of Humour
Man and his World
Montreal, Canada

Robert LaPalme, the Curator of The Pavilion of Humour in Montreal, came down to see my one-man show here last August. As you know, it included work encompassing my entire career. As a result, my cartoons and humor drawings go on exhibit for the season in the Pavilion. It's an honor, knowing the great material they've had there for the last two years. Thanks again for coming to my show and all the help you've given to me.
Russell Patterson
Brigantine, New Jersey

Really enjoy CARTOONIST PROfiles — reading about so many old friends — would you believe it if I told you that I go back a ways? Tell you exactly how far back. Mrs. Gibson once liked the way I spoke to her, so she invited me to her home on East 74th Street to meet her husband, Charles Dana. He was a wonderful gentleman. One of my prized possessions is my pencil portrait by J.M. Flagg.
Morris Weiss
Miami, Florida

I enjoy CARTOONIST PROfiles very much and was particularly pleased with the latest issue by reason of the inclusion of more historical material than that which had graced the two previous issues. Concentration of the current crop of cartoonists is fine, of course, but I feel that there is much of interest and benefit to be gained by provision of material on the work of the early practitioners in the field.

The material reproduced on pages 44 and 45, pertaining to one of the annual Mutt and Jeff road shows, has reminded me of this. If there were any way to prove it I would be willing to bet that the art work was done by C.W. Kahles, a highly prolific pioneering cartoonist now best known, perhaps, as the originator of HAIR-BREADTH HARRY. (It was the original suspense strip, not only containing adventure, as do so many of today's strips, but the added ingredient which today's strips lack — humor.) The girls in the drawing are typically the work of Kahles as I believe anyone familiar with his work would agree.

If it be possible for you to do so I would urge that you accumulate some material and do your readers the favor of supplying an article on Mr. Kahles. It would be a commendable enterprise on your part since commentators on cartooning have been woefully remiss in according to Kahles the recognition he deserves. If I could be of any help by supplying you with Kahles material from my collection of old funny papers, I'd be glad to be of assistance.

With sincere best wishes for your success.
L. C. Dobbins
Evansville, Indiana

WANTED! Dick Tracy originals and Sunday or daily pages. Write to Matt Masterson, 31 Maplewood St., Malden, Mass. 02148.

ORIGINALS by Milt Caniff wanted. Early "Terry" — Daily or Sundays-30's and World War II years. Write: Jerry Case, 225 St. Pauls Avenue, Jersey City, New Jersey 07306.

WANTED. Editorial cartoon books. J. Bibbee, 1601 Latrobe St., Parkersburg, W. Va. 26101.

CARTOONS WANTED. Original drawings by artists of the 18th, 19th and 20th century. Comic, political, editorial. Newspaper, Punch, Judge, Life, New Masses, Liberator. Will purchase single drawings or complete collections. Box #182, Durham, Penna. 18039.

I have received Volume 1 No. 3 of CARTOONIST PROfiles, and I am enjoying it tremendously, so much, in fact, that I am wondering what I might need to do to acquire a copy of Volume 1 No. 1 and No. 2?

Is it possible to get your first two issues of this superb publication?

David A. Lindsey
Promotion Director
Bergen County RECORD

Editor's Note:

Sorry but no more copies of #1 are available. A very few of #2.

An animation story in each issue of CARTOONIST PROfiles is an objective worth striving for — either on the historical animation pioneers, or the reign of Disney, or the Paul Terry school, or the work of Walter Lantz and Max Fleischer, the UPS school, the Tex Avery school, or the current television influence of the artists of Hanna and Barbera, or perhaps the characters of cartoonist Charles Schulz — "Charlie Brown" *and* "Snoopy" *and* "The Peanuts Gang" *in the process of being animated by animation Director Bill Melendez, or perhaps the current TV Commercial animation trends. An animation story in each issue of CARTOONIST PROfiles is a must . . . I suggest animation stories of the highly individual artists of Hanna and Barbera, Chuck Jones, Peter Burness, John Hubley, Gene Deitch, the work of the UPA school, the Zagreb school, the Canadian National Film Board, the Halas and Batchelor school, Richard Williams or the current TV Animation Specials of the Saturday morning crop. Thank you.*

Leonard B. Chaponis
New Britain, Conn.

Editor's Note: Dick Huemer has not finished his book on Animation, so that no publisher has been set so far.

May I suggest your doing articles on Leonard Starr (on stage) and long-time favorite Zack Mosley (Smilin' Jack)?

Paul Legrazie, Jr.
Scarsdale, N.Y.

The BORN LOSER sez to be a winner send your bright new comic ideas to:

Tom Peoples
Comic Art Director
NEWSPAPER ENTERPRISE ASSOCIATION
1200 west 3rd street
cleveland, ohio 44113

'Cause NEA is where it's at!

Just finished reading the last issue and had to tell you how great it was. I thought the Stan Drake piece was extremely interesting and instructive. But all the articles were strong and fascinating.

Did you know that there was a style of cartooning called "The Connecticut School?" We had lunch last month with a cartoonist and a syndicate man from Denmark and they referred to it. I guess it included guys like me and Dik Browne, Bill Yates, Frank Johnson, Bob Gustafson, Jerry Dumas, Frank Ridgeway, you, and a few others. The cartoonist showed us some of his work and said he was trying for the "Connecticut School" look.

They were in this country, incidentally, to get the rights to publish a collection called "Best Comics of the Year." It will be a hardbound edition reprinting a selection of comics they consider to be the best for 1969.

Mort Walker
Greenwich, Conn.

What can I say in the way of praise? which hasn't already been said, by countless others. CARTOONIST PROfiles is more than a mag. (one for which I have awaited for for over 20 years). It is a text book on CARTOONING, a great never dull, textbook. While I have my favorite strip cartoonists, I am interested in all others, past or present. So for me at least as long as articles are well done (they are) every issue pleases me. I hope each issue will feature at least one European & British, etc., cartoonist. There are a lot of great ones there.

I would like to see, soon articles on GUS ARRIOLA, JERRY SKELLY, BOB LUBBERS, PAUL NORRIS, W. OVERGARD, KEN BALD, JOHN DIRKS, TOM K. RYAN, MORRIE TURNER.

J. Carter
Berkley, Michigan